

July 1949

Vol. 6 No. 3

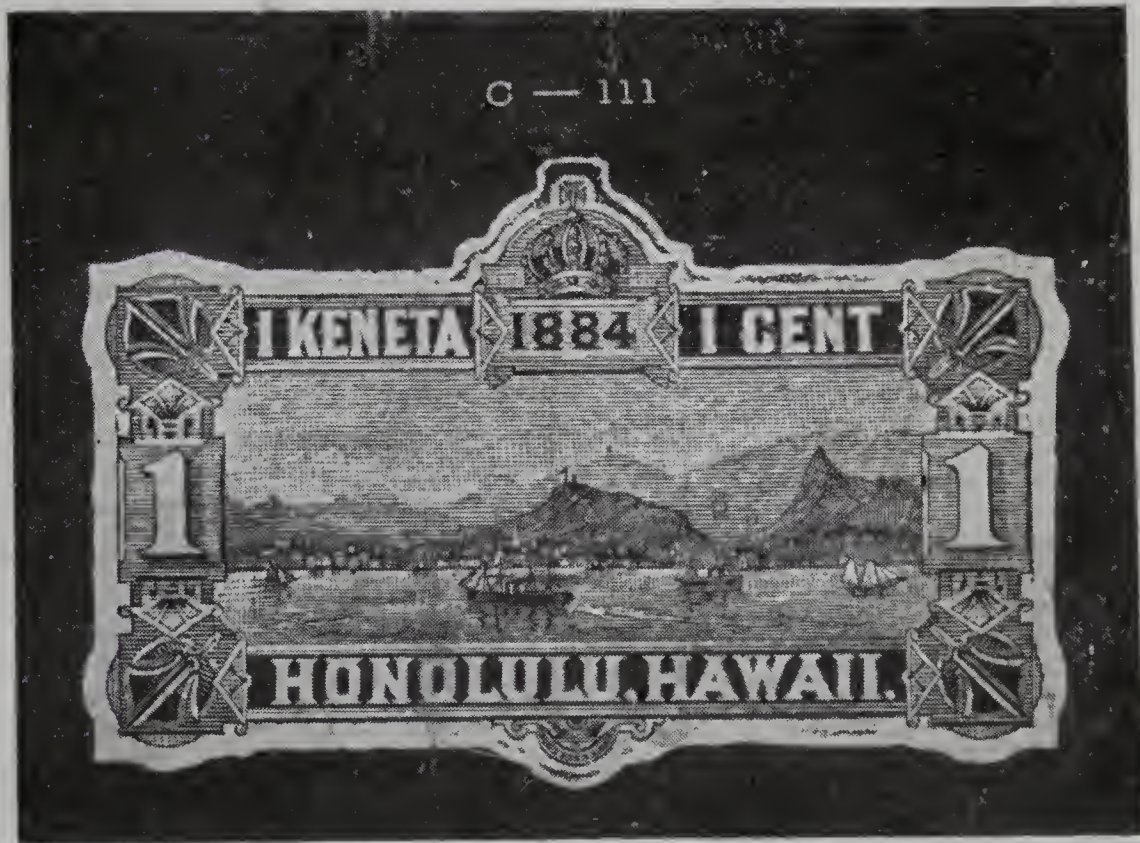
Whole No. 23

157
158
159

The Essay Proof Journal



Hawaii 1886 Official Reproduction 50P.



Hawaii Envelope Die Proof U1TC.

Official Journal of the Essay Proof Society

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August 14 to 20, 1949

Canada XX Century Large Die Proofs

All die impressions on India paper die sunk on card unless otherwise noted.

See E. P. Journal No. 8, for Catalog.

	Price
1912 104P1. 1c green Die I (5 known)	125.00
106P1. 2c carmine (6 known)	125.00
111P1. 5c dark blue (4 known)	125.00
113aP1. 7c olive-bistre (4 known)	125.00
116P1. 10c plum (3 known)	125.00
119P1. 20c olive-green (6 known)	125.00
120P1. 50c black-brown (4 known)	125.00
Set of 7 104P1 to 120P1	750.00
See E. P. Journal No. 17, for Catalog.	
1927 143TC1. 3c rose-carmine (4 known)	175.00
1928 155P2. 10c blue-green small die	125.00
158P1. 50c dark blue (3 known)	250.00
1935 211P2b. 1c dark blue-green stamp size	90.00
212TC2b. 2c carmine stamp size	90.00
213E-A. 3c orange die essay stamp size	125.00
213P1. 3c dark carmine (2 known)	225.00
214P1. 5c dark blue (2 known)	225.00
215E-Ba. 10c dark olive (1 known)	225.00
215E-Bb. 10c dark olive stamp size	125.00
215P1. 10c dark olive (1 known)	225.00
216TC2b. 13c violet stamp size	90.00
223P1. 10c carmine-rose (3 known)	175.00
224E-C. 13c violet essay	175.00
224P1. 13c violet (3 known)	175.00
225TC1. 20c orange-red (3 known)	200.00
226TC1. 50c dark blue (2 known)	200.00
50c dark blue stamp size	125.00
227TC1. \$1 green-black (1 known)	225.00
1937 233P1. 3c carmine (3 known)	175.00
237TC1. 3c dark blue-green (1 known)	200.00
3c black-brown (1 known)	200.00
237P1. 3c carmine (2 known)	200.00
1938 241aP1. 10c carmine-rose (4 known)	150.00
242TC1. 13c olive-green (1 known)	225.00
242P1. 13c deep blue (2 known)	200.00
243E-B. 20c carmine (1 known)	225.00
243TC1. 20c olive-green (1 known)	225.00
243P1. 20c red-brown (2 known)	225.00
244P1. 50c green (2 known)	225.00
245TC1. \$1 deep blue (1 known)	225.00

	Price
1939 246P2. 1c green & black (1 known)	200.00
246P1. 1c green & black (3 known)	
247P1. 2c brown & black (3 known)	
248P1. 3c dark carmine & black (3 known)	
Set of 3 246P1-248P1	750.00
1942 251TC1. 3c black (1 known)	200.00
251P1. 3c dark carmine (4 known)	175.00
255P1. 5c deep blue (4 known)	175.00
258P1. 13c dull green (4 known)	175.00
261P1. 50c violet (1 known)	225.00
1946 268E-B. 8c red-brown (1 known)	200.00
8c black (1 known)	225.00
268TC1. 8c black (1 known)	225.00
268P1. 8c red-brown (1 known)	200.00
270E-B. 14c dark blue-green (2 known)	200.00
14c black (2 known)	225.00
See E. P. Journal No. 9, for Catalog.	

WAR TAX

1915 MR1P1. 1c green	
MR2P1. 2c carmine	
Set of 2 MR1P & MR2P	150.00

AIR MAIL

1935 C5P1. 6c red-brown (4 known)	350.00
1938 C6TC1. 6c red-brown (2 known)	350.00
C6P1. 6c blue (4 known)	350.00

AIR MAIL SPECIAL DELIVERY

1942 CE1TC1. 16c magenta (1 known)	400.00
------------------------------------	--------

SPECIAL DELIVERY

1927 E3TC1. 20c blue-green (1 known)	175.00
E3P1. 20c orange (3 known)	175.00
1935 E6P1. 20c dark carmine (3 known)	175.00
1938 E7P1. 10c dark green (2 known)	175.00
E8P1. 20c dark carmine (2 known)	175.00

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Whole No. 23

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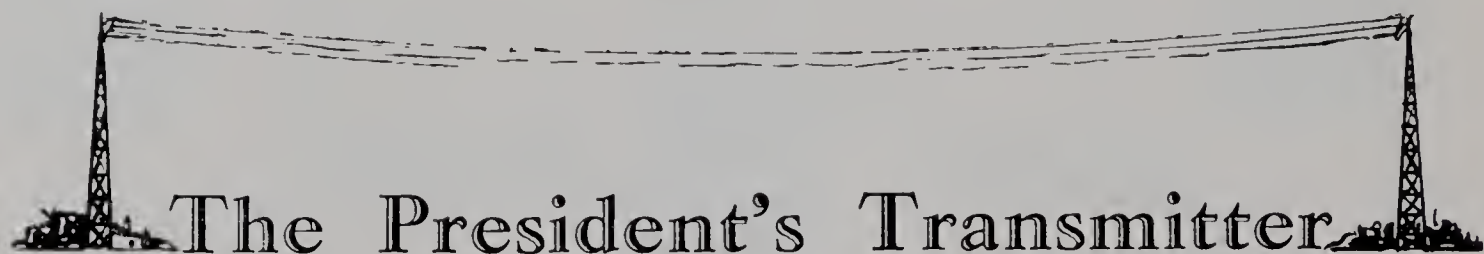
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The President's Transmitter

There is considerable excitement over an article printed in the *Saturday Evening Post* of April 30, 1949, entitled "He Fooled the Experts." I have had many letters on the subject. It seems that one Dean Jennings, uses up a lot of good white paper to exploit or laud the French counterfeiter, Sperati. In this article he leads one to believe that Sperati's counterfeits are so good that they fool the experts. In the first page of the article there are photographs of three U. S. stamps that wouldn't fool the rankest amateur, although the author states that they fooled some experts in New York City. We wonder if these experts are experts on mission mixtures.

Philatelists and real stamp collectors will get a laugh out of such an article but the beginner and amateur collector may be seriously alarmed by such misleading nonsense, especially when it appears in a publication of the high standard of the *Saturday Evening Post*. It seems to me that some of our leaders in philately and some of our national philatelic societies should go to work. It is strange that such a prominent hobby as philately has to take such an article sitting down. Our much publicized foundations and groups, etc., do not seem to be interested in even making a protest.

Turning to the brighter side of philately, essays and proofs are coming into their own. After considerable discussion with the directors of the International Philatelic Exhibition in London in 1950, and the International Philatelic Exhibition in Toronto in 1951, a place for Essay Proof collections will be made. There is a question in the minds of these committees as to the response. Both committees state that they do not think there will be sufficient interest in Essay Proofs of the world to warrant an extensive classification, but I have assured them that there will be. Of course, in England in the home country, they may expect an Essay Proof exhibit the same as we had in the International in New York. The same will be true in Canada.

I am sure that there will be plenty of exhibits from this country if we get to work. I will be glad to hear the members' individual reactions to the above proposal and I would also like to know how many will exhibit at the above shows.

Clarence Hennan, M.D.

Call for Annual Meeting

As directed by the Board of Directors on February 17, 1949, I hereby call the Annual Meeting or Convention, and announce it as required by the Society's By-Laws.

The Annual Meeting for 1949 shall be held at the Hotel Statler, Boston, Mass., on Tuesday, August 16, 1949, convening at 1 P. M. and continuing until all business which may lawfully come before this meeting shall have been transacted. The meeting may be recessed for such periods as may be deemed advisable during its continuance. Annual Dinner at 6 P. M.

The election of Directors to replace those whose terms expire, and such other business as is provided for in Article III of the Society's By-Laws, shall constitute the agenda.

Thos. F. Morris, Secretary.

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C. W. Brazer, '49, T. F. Morris, '49, F. W. Rosell, '49, Col. O. H. Schrader, '49
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U. S. Imperforate Proofs on Stamp Paper

By the Bank Note Engraving Companies

By Clarence W. Brazier, D.Sc.

Engraved stamp dies and plates are generally impressed on delicate India paper which when damp under pressure picks up the ink from the faintest line or dot on the engraved plate. This thin hand made paper when damp is very fragile and must be backed with soft cardboard, called blotter, to withstand the rolled printing pressure. The "blotter" also absorbs some of the dampness from the paper which, after being pressed into the engraving on the die or plate, adheres to the card backing without other adhesive. When dry the India paper sometimes peels, or may generally be easily peeled, from the original card backing although it is not wise to remove this protection. When the India paper is removed a colorless embossing of the engraving is generally visible on the card backing, and when the India paper is exceptionally thin the ink may partially penetrate the paper leaving a faint colored impression on the card. In a few rare instances these backings, after the inked impression on paper was removed, have been offered as proofs, but the impression is not clear and sharp, and is easily identified. Sheets of damp India paper as large as a stamp plate are difficult to handle, but they are used for actual "proofing" of the plate in black, bank note green or the color selected for issue, and the print is carefully examined under a magnifier and any required corrections are marked with a colored pencil. India paper proofs usually are made before the stamps are printed.

Proofs on soft cardboard, or on stamp paper, are generally used where color (and not engraving) is important, and cardboard may be used when it is desired to prevent later use as stamps. Some values of the U. S. 1856-60 5c, 24c and 90c imperforate issue without gum, and 1870, etc., issues with gum and perforated were printed contemporaneously as trial color proofs on stamp paper, probably including the 24c red-lilac (37a), 30c orange (38a), 30c black (38TC), and 90c blue (39a). Probably normal approved colors were also proofed, but when gummed and perforated they are difficult to identify from early impressions of the issued stamps. Such proofs on stamp paper when properly gummed give a more accurate appearance of how the issued stamps will look than proofs on India paper or cardboard, as, due to semi-transparency of the paper, the color of the gum alters the appearance of the color of the stamp ink. In England "Imprimatur" imperforate proofs on stamp paper were made from 1840 onward.

It was probably for this reason that from 1883 to 1893 it was the custom of the American Bank Note Co., producers of U. S. Postage stamps, to submit for final approval imperforate sheets printed on stamp paper and gummed. Probably the National Bank Note Co. did likewise, and they even perforated some finished proofs. The 1861 3c (65c) is listed in Scott's U. S. Catalogue as an imperforate pair unused. Also listed are the 3c lake (66a), and 3c scarlet (74a) which of course was a proof not used for postage either imperforate or perforated.⁽¹⁾

The 1867 3c rose grilled all over imperforate (79a), and grilled 13 x 16 mm. (83a), 3c red grilled 9 x 13 mm. (94b), and 1870 3c green without grill (147c) are also listed unused only. As none of these imperforate pairs are known currently used they are no doubt proofs. The Continental Bank Note Co. 1873 3c green with grill (158f), and without grill (158g), 1875 2c vermillion (178a), and the American Bank Note Co. 1879 3c green (184a) and 90c carmine (191b) are all also cataloged imperforate in unused condition only. From 1883 to 1893 nearly every stamp is cataloged or noted imperforate unused only, except for the 1887 2c green which is listed also used, and except the 1887 3c

(1) See JOURNAL No. 2, page 85.

vermillion and 1888 4c carmine which are not listed imperforate. I have been told that about 1930 a stamp collector was shown in the private office of the Wanamaker Store in Philadelphia a complete set of panes of the 1893 Columbian issue imperforate and gummed, and these are probably still in that safe! There is also a set of 1893 imperforate pairs in the B. K. Miller Collection in the New York Public Library.

The 1890 Issue

In 1889 when John Wanamaker was Postmaster General and the 1890 issue was in contemplation, trial color die proofs of each denomination 1c to 90c then current were made in six colors on cardboard and on India paper, and colors were selected from which the "SAMPLE A" overprinted trial color stamps, perforated and gummed were printed and attached in strips of five to the second specifications issued to bidders for the 1890 contract. The exact hues and shades of the 2c, 4c and 5c and color of the 6c were apparently not finally selected until plate proofs imperforate on stamp paper gummed were submitted for final approval.

In John N. Luff's "Postage Stamps of the United States," written about 1900, on page 165 we read;

"While this issue was being prepared, proofs were made, from plates of the two, four and five cents in a variety of shades which closely approach those of the issued stamps. There were five shades of the two cents, eleven of the four cents and thirteen of the five cents. These proofs are on the regular paper, gummed and finished except that they are not perforated. There would be no occasion for mentioning them, were it not that they are occasionally offered for sale as imperforate varieties of the issued stamps and collectors should be informed of their true character."

Mr. Luff does not mention the 14 colors of the six cents, and he makes no mention of all the other values in normal color on stamp paper imperforate and gummed. It is now known that two sets of panes of 100 of each denomination of these proofs in normal and trial colors were submitted to the P. M. G. for final approval and one set of approved normal colors kept in the P. O. D. files. Illustrations of large blocks from the other one of these sets in normal colors with the P. M. G. inscribed approvals on the sheet margins are illustrated in the J. C. Morgenthau & Co., Inc. Auction Sale Catalog of those sold July 13, 1944. I saw this second large lot, including the trial colors, in June, 1937. The color names are those given in the P. O. D. Announcement of February 19, 1890.

1c ultramarine-blue "Approved for color 2/4/90/PMG"
 2c carmine (lake) "Design & color approved PMG/1/18/90"
 3c purple "#3 Approved for color 2/4/90/PMG"
 6c light maroon "#14 Approved for color 2/24/90/PMG"
 10c milori green "Color Approved 2/8/90/PMG"
 15c deep blue "Approved 2/8/90 for color PMG"
 30c black "Approved for color 2/8/90/PMG"
 90c orange "Approved for color 2/8/90 PMG"

The Announcement color of the 4c was "velvet brown" and of the 5c "light brown." All the above denomination stamps were issued February 22, 1890.⁽²⁾

The P. O. D. announcement of the "New Series of Adhesive Postage Stamps" is dated February 19, 1890, and after describing the designs of each denomination, except the 8 cents which was not issued until March 21, 1893,⁽²⁾ states—

"The issue of the new four and five cents stamps will be delayed for a short period on account of the difficulty experienced in producing acceptable portraits of Lincoln and Grant. It is expected, however, that the new series will be completed by the issue of these two denominations in March."

These four cents and five cents stamps were issued June 2, 1890.⁽²⁾ One four cents die essay of Lincoln facing left and four five cents die essays of Grant facing left are illustrated in "Essays for U. S. Adhesive Postage Stamps" by Clarence W. Brazier, 1941; one has engraved under it "ESSAY MARCH-1890." which is also the date engraved upon the essay for the later accepted design facing right.

⁽²⁾ According to Scott's U. S. Catalogue.

Distribution of the 1890 Proofs

C. F. Rothfus prepared for the P. O. D. their exhibit at the 1893 Columbian Exposition in Chicago. As there was no appropriation for his services, as with F. Trifet in 1876,⁽³⁾ he was paid with proofs from the P. O. D. files. It is possible, although we have no such definite information, that he thus obtained some of these 1890 imperforates. The *Metropolitan Philatelist* for December, 1896 lists the complete set of 12 imperforate pairs in normal colors at \$15 each, including the 2c lake and 2c carmine.

About 1895, Dr. J. A. Petrie, a stamp dealer of Phillipsburg, N. J., of unsavory reputation, distributed a printed circular of which I have a copy. He then offered (without stating the quantity available) the "U. S. 1890 Set, 1 cent to 90 cents, imperforated" in pairs and blocks of four stating they "were sent by error (in this condition)"—"to the P. M., at Kansas City, Mo., and by him returned to the 3rd Assis't P. M. Gen'l, at Washington, where all but a few, these are of the lot, were saved from the mascerating vat of the Department." This story is doubtful. In view of later information they were probably from the P. O. D. set of panes, the remainder of which eventually went to the Smithsonian Museum. Dr. Petrie's circular is here quoted.

1 Card of trial proofs containing 11 varying shades of color of the 4 cent, and 13 varying shades of the 5 cent of 1890, all unperforated. Under the selected color an endorsement by the P. M. Gen'l. Price of this card with 24 unperforated specimens \$50. These are not stamped "Samples."

1 Set of 10 of all values 1880 issue, trial proofs, stamped "Sample," Price of this set\$10.00
 1 Set of the same stamps, stamped "Sample A" but printed in the colors of the 1890 issue 15.00
 1 Set of 1890 Bank Note Co. Die Proofs 10.00

On large card boards, 7 x 9 inches, incomplete, no 4, 5, or 6 cents.

From this it appears that Dr. Petrie had the 4 cents and 5 cents "Under the selected color an endorsement by the P. M. Gen'l" which were missing from the Morgenthau lot listed above. As one shade of both the 4 cents and 5 cents was approved color, there are therefore 10 trial colors of the 4 cents and 12 trial colors of the 5 cents.

About 1914 the P. O. D. turned over to the Smithsonian Institution in Washington its collection of stamps and proofs and J. B. Leavy was engaged as Philatelist. He mounted the collection for exhibition and prepared a very studious catalog of stamps and proofs in normal colors, which was published in 1919 as "Bulletin 105/Smithsonian Institution/United States National Museum." The Government collection was not complete, so after saving three copies of each for the Smithsonian Museum he was permitted to trade remaining duplicates with stamp dealers in order to complete the Museum collection for exhibition purposes. He "found in the lot a number of 1890 imperforates which had been in the possession of the Post Office for a number of years."—"Of the 1890 series, imperforate, 56 complete sets in all were exchanged and as far as we have observed these were all cut up into blocks of four, and pairs, vertical and horizontal. Of the higher denominations we do not recall ever seeing a piece larger than a block of four."—"The 8c is much the more difficult of the lower denominations to obtain."⁽⁴⁾ "Frequently seen are 2c imperforates, printed on stamp paper, but without gum and somewhat discolored."—"They evidently became tightly stuck together and all show a marked offsetting of the color on the backs of the stamps."⁽⁵⁾

The second lot of panes (there were only 30 of the one cent) that were sold by J. C. Morgenthau & Co., Inc. beginning in 1937 did not contain the trial colors of the two cents, four or five cents denominations but did contain the 14 trial color panes of the six cents (including the approved color).

Nine of these trial color panes of the six cents had the lower right corner proof missing and these corner copies had all been in my reference collection for many years prior to 1937. All these panes seen in 1937 were more or less stuck together and many of the designs were thinned on the face or back in the separation of the panes. The 90 cents was

(3) See JOURNAL No. 21, page 17

(4) "U. S. 1890 Imperforates" by Philip H. Ward, Jr., in *Mekeel's* May 20, 1935, June 3, 1944.

(5) "1890 Imperforates" by George B. Sloane in *Stamps* June 3, 1944.

a block of only 33 so that fewer very fine copies are available.⁽⁶⁾ These panes of 100 were cut up and large blocks, blocks of four, horizontal and vertical pairs were sold from time to time. Those remaining were sold in the Morgenthau Auction Sale of July 13, 1944, including the approved and dated large blocks listed above.

The two cents plates contained 400 designs (Luff tells us about a few late plates of only 200), and I now have a two cents complete sheet of 400 plate proofs in carmine on cardboard. There are therefore twice as many of the 2c as of the higher values which had only 200 to the plate.

1894-5 Plate Proofs on Stamp Paper, Imperforate, Gummed

Scotts' U. S. Catalogue lists the 1894 unwatermarked 3c (253a), 4c (254a), 5c (255b), 10c (258a), as imperforate pairs not regularly issued, hence they are proofs.

The entire 1895 issue (264 to 278) with watermark, in imperforate pairs, are similarly listed and priced, but without even a minor variety letter. We understand this set of panes of 100 was exchanged by favor for perforated panes. At the time these panes were made the 10c was not in production and the 10c Special Delivery (E5a) was substituted until at a later date the 10c was made and exchanged for a perforated pane. That seems to end the U. S. imperforate plate proofs on stamp paper gummed, that were not regularly issued "as evidence of prepayment of postage." The Postage Due 1879 10c (J5a) and the complete set of 1891—1c to 50c bright claret (422 to 428) are however also listed as unused imperforate pairs without a minor variety letter and with a note that they were not regularly issued, hence these are also proofs. The 1894 1c (J31a) is also listed and priced as an imperforate pair.

List of 1890 Plate Proofs on Stamp Paper, Imperforate, Gummed

Letters and numbers preceding color numbers are A. B. N. Co. records.

219P5. 1 Cent, Plate No. 14.

50 k/1 dim dark m. blue

219D-TC5. 2 Cents, Plate No. 1.

1 -/1 dim red

1 i/1 dim deep red

Exists without gum

5 j/o deep o-o-red

7 i/o deep r-orange

219D-P5.

1 k/o dark red, Approved color.

Exists without gum

220P5.

1 j/o v. deep red, Penciled "April"

221P5. 3 Cents, Plate No. 21.

65 k/1 dim dark r-r-violet

222TC5. 4 Cents.

C 5 m/1 dim dusky o-o-red

H 9 n/1 dim dusky o-r-orange

B 11 m/o dusky orange

A 11 n/2 dull v. dusky orange

D 13 l/1 dim v. dark o-y-orange

I 13 l/2 dull v. dark o-y-orange

E 13 m/3 dismal dusky o-y-orange

J 13 n/1 dim v. dusky o-y-orange

K 13 n/2 dull v. dusky o-y-orange

G 13 n/3 dismal v. dusky o-y-orange

222P5.

F 13 m/2 dull dusky o-y-orange, Approved Color.

223TC5. 5 Cents.

C 5 m/1 dim dusky o-o-red

G 11 l/1 dim v. dark orange

B 11 m/o dusky orange

K 13 m/2 dull dusky o-y-orange

A 13 m/3 dismal dusky o-y-orange

M 14 m/2 dull dusky m. o-y-orange

I 15 m/1 dim dusky y-orange

J 15 m/2 dull dusky y-orange

H 15 n/1 dim v. dusky y-orange

F 15 n/2 dull v. dusky y-orange

L 16 m/2 dull dusky m. y-orange

E 17 n/2 dull v. dusky y-y-orange

223P5.

D 13 m/o dusky o-y-orange, Approved color.

224TC5. 6 Cents, Plate No. 23.

These trial colors are attractive

#6 3 h/o m. deep o-red

3 k/o dark o-red

3 m/o dusky o-red (no gum)

#5 5 i/o m. deep o-o-red

#17 5 m/4 smoky dusky o-o-red

9 m/o dusky o-r-orange

#11 13 m/2 dull dusky o-y-orange

#10 17 i/o deep y-y-orange

#18 17 m/3 dismal dusky y-y-orange

#9 19 n/3 dismal v. dusky o-yellow

#3 21 m/3 dismal dusky o-y-yellow

#7 23 m/2 dull dusky yellow

(6) These were advertised for sale in *Scott's Monthly Journal*, August, 1937.

#15 65 k/3 dismal dark r-r-violet

224P5.

5 k/1 dim dark o-o-red, Approved color. #13

225P5. 8 Cents.

59 m/2 dull dusky violet

226P5. 10 Cents.

39 n/1 dim v. dusky b-green

227P5. 15 Cents, Plate No. 22.

47 n/2 dull v. dusky g-b-blue

228P5. 30 Cents, Plate No. 24.

69 o/5 black

229P5. 90 Cents.

11 i/o deep orange

Conclusion

As all the above mentioned imperforates printed on stamp paper gummed, are known and listed only in unused mint condition, it is apparent that they are all proofs that were not regularly issued stamps "as evidence of prepayment of postage." We urge Scott's Catalogue to transfer them from the Stamp section to the Proof Section of the U. S. Catalogue, especially where the evidence is clear, and that collectors so consider them.

Honduras 1911 Issue Lithographed Essays



The Reverse Engraved Plate

The 1911 issue of Honduras 1c to 1p set of 8 was engraved and produced by the Hass Bank Note Engraving Co., New York. The 1912 and 1913 issues were produced by lithography. Clinton B. Vanderbilt has shown us a print from the preparatory engraved plate of the set of 8 1911 designs printed in black in reverse on one plate 188 x 127 mm. on India paper sunk on card, with the designs spaced about 8 mm. apart. Also shown were lithographed prints of these 8 designs spaced about 51 mm. apart printed on one piece of wove paper in violet, and another in blue-green. He also has shown the 1c violet in a lithographed bottom block of 10 x 5 spaced 3 mm. apart, that appears to be a half pane, and a lithographed 5c orange-red corner block of 4 x 4, both on wove paper. The 1c block has the imprint "Hass Bank Note Engraving Co., New York." These reversed engravings and lithographed essays of the 1911 issue show that this process was considered at that time but was not adopted until the 1912 issue.



Presidential Award for Best Article in Journals No. 19, 20, 21, 22

President Clarence W. Hennan has generously presented the handsome silver cup illustrated above, properly inscribed, as the First Award for the Best Article in last year's JOURNALS No. 19 to 22 inclusive. The selection was referred to the Awards Committee and their report, including Second and Third Mentions, will be read at the Annual Banquet on August 16. We extend our sincere appreciation and thanks to all who have contributed articles to the JOURNAL and wish them luck this year. Previous winners of this Presidential Award are retired from future first award.

Billig's Philatelic Handbook Volume XI

A Review by the Editor

Fritz Billig of Jamaica 3, N. Y., most diligent philatelist, has published Volume XI of his Philatelic Handbooks. It contains an Index of all matter published in the previous ten volumes, is excellently printed and illustrated on fine paper, and bound in cloth.

Many of the most interesting U. S. A. cancellations are reproduced from prior issues of *Stamps* magazine, and there is an article and list by X. C. Vickrey on the Postmarks of the U. S. A. Railway Mail Service. Brazil Circular (cut) Cancellations are also illustrated.

Canada Postal Stationery by Nelson S. Bond, and a list of Current Railway Post Offices compiled by Lester E. Small and Hershel E. Runkin appear to have been written for this volume. There are also priced Catalogs of the stamps of Canal Zone, Italy, Funchal, German Offices in Morocco, France; and Air Mail stamps of Corfu, Curacao, Dutch Indies, French Sudan, Yugoslavia, Montenegro, Netherlands, Reunion, Senegal, Serbia, and Sudan. But perhaps the most important contribution is that of the stamps of Greece by Ernest W. Spink and Robert O. Truman, amply illustrated, which fills 83 pages of the 208 page volume.

Essays For The First Austrian Stamps

By Edwin Mueller

It is now just one hundred years since preparations for the printing of the first postage stamps of Austria were started. Little was known about the history of these stamps* until in the last two decades we were able to find very enlightening information especially in official Austrian files, which we had the privilege of sifting thoroughly for philatelic research purposes. A new find of essays rounded out the story of how the first essays for Austrian stamps were made. The following history of the essays is practically complete and contains a number of hitherto unrevealed facts.

The first idea for Austrian stamps can be traced back to January 1849, when the director of the Postal Communications Office, *Vierthaler*, in a report concerning the development of the mail service suggested the issuance of adhesive postage stamps, to follow the example of other countries. The Austrian Postal Administration took up this and some later suggestions and decided to study the question. It was intended to send a postal expert to the countries of Western Europe for this purpose. The choice fell upon Postal Inspector *Dr. Johann Herz*, a learned man of great ability and vigor, who seemed well suited for the task. In May 1849 he started on his trip; he visited Belgium and France, which had just started to use postage stamps, as well as England, the "mother" of postage stamps. He studied the postal service, especially in regard to the use of postage stamps and also the various processes which were used in their manufacture.

After Dr. Herz had returned to Vienna, he delivered on July 10, 1849 to the Austrian Postal Administration a very detailed report, which described the manufacture, handling and use of postage stamps in England, Belgium, France and Bavaria, based on his own investigations and on a detailed report received from the Bavarian Postal Administration. As a climax to his report, Dr. Herz proposed to issue postage stamps in Austria. Based on the experience of France and especially Bavaria, he advocated the use of typography. As a design he suggested the Arms of Austria.

This report was the subject of a conference, held with remarkable speed on July 20, 1849. Despite some objections, especially by the director of the State Printing Works, who wanted the use of engravings of more elaborate design, Dr. Herz was given the special commission to take all necessary steps for the issuance of postage stamps without too much delay.

The ensuing negotiations were mainly conducted orally between Dr. Herz and the officials of the State Printing Works, and therefore little is known about them. In the meantime, on Sept. 25, 1849, Emperor Francis Joseph I signed the decree putting the new regulations into effect which provided for the use of postage stamps. The beginning of their use was set for June 1, 1850.

On Nov. 3, 1849, Dr. Herz made a preliminary report concerning the progress of the preparations. He gave all details regarding the proposed stamp issue and enclosed a rough sketch of the design, which unfortunately seems to have been lost, as it was not found in the files. The State Printing Works had been instructed by Dr. Herz to use this sketch for the manufacture of the printing material, and when the first essays were submitted the director of the State Printing Works gave, by way of an excuse for what, in his opinion, was poor work, the fact that the design had been laid down exactly as Dr. Herz had instructed him to do.

* See Edwin Mueller, "Die Postmarken von Oesterreich" (Vienna 1927).



Block of 25 essays from the upper left sheet corner,
black on thin white paper, including
seven "6 KREUZER" and eighteen "1 GULDEN."

The Essay Designs

The State Printing Works had the design cut in steel by Hermann Tautenhayn, who was the most able Austrian engraver of his time. The die design, quite similar to the issued stamps and differing only in some minor details, indicated no denomination. A plate was assembled from stereotypes obtained from the die and the value indications, "6 KREUZER" or "1 GULDEN," were inserted with movable type in each design of the plate.

On Jan. 5, 1850, the State Printing Works delivered to Dr. Herz five sheets of 306 plate essays each, reporting that 8000 such sheets could be printed on each working day and giving the manufacturing costs. Dr. Herz reported the following day, Jan. 6, 1850, to the Postal Administration, enclosing the sample sheets (or parts of them) which he had received from the State Printing Works.



Block of 6 essays from the lower left sheet corner,
light red on thin white paper,
"6 KREUZER" only.

These sheets were the first and only plate essays made for the first issue of Austrian postage stamps. They were first reported in 1894 by Dr. Emilio Diena in his book covering the stamps of Modena. He found a vertical strip of three, including two "1 GULDEN," with one "6 KREUZER" at bottom, black on thin white paper, in the files of the Postal Administration of Modena. They were sent as samples by the Austrian Postal Administration before the first Austrian postage stamps had been issued, probably in May 1850. Other copies of the essays, including a few pairs "6 KREUZER" plus "1 GULDEN," were found several years later, in light red and light blue, all on the same thin white handmade paper as the copies in black described by Dr. Diena. A block of six "6 KREUZER" light red, formerly in the collection of R. B. Yardley (London) was, until recently, the largest known multiple of the essays. About a year ago a block of twenty-five in black, including seven "6 KREUZER" and eighteen "1 GULDEN," came to light, probably lifted from Austrian government files during or after the war.

The sheets of plate essays contained 306 copies, as revealed by the files and as stated before. This would either mean 18 rows of 17 copies or 9 rows of 34 copies. Although the latter combination resulted in odd-sized sheets, we believe that it was actually used. From the known multiples it seems that the three top rows of the sheet contained only "1 GULDEN" essays and the three bottom rows only "6 KREUZER" essays, while the three rows in the center had both values intermingled. As five sheets of the essays were delivered, but only three colors are known, it is probable that two sheets each in light red and light blue and one in black were printed.

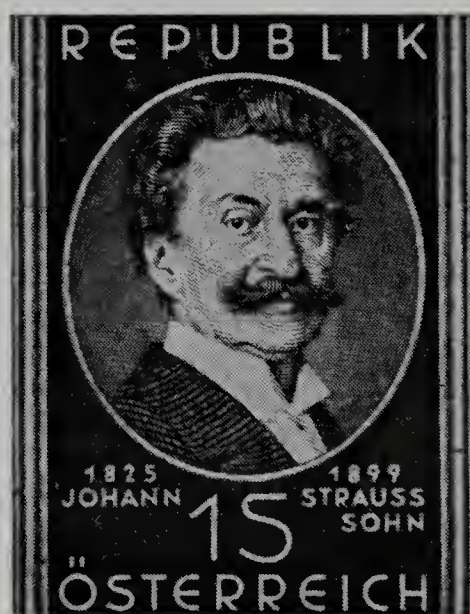
The Stamp Designs

A conference concerning issuance of the postage stamps was held on Feb. 5, 1850. Dr. Herz defended the rather simple design because of the urgency of providing stamps, which made simplicity necessary. The director of the State Printing Works declared that he considered the essays which were submitted unsatisfactory, as the State Printing Works could have provided much better products. Nevertheless, no major changes were suggested and the printing of the stamps in the design of the essays, with minor changes only, was ordered the same day. Improvements were contemplated for a later date.

The changes ordered concerned the figure of value, which was to be made larger, and the size of the sheet, which was to contain stamps in multiples of ten. Furthermore the sheets were to be gummed, while the essays had been submitted ungummed. Changes in other details in which the essays differ from the issued stamps seem to have been ordered

orally or were made unintentionally when the engraver—again Hermann Tautenhayn—cut the new die. They especially concern the inscription at the top, which reads “К. К. POST-STAMPEL.” on the essays, while it is larger on the issued stamps and reads “К. К. POST-STEMPEL.” The arms in the center were changed only slightly and made heraldically more precise, which is especially obvious at the tail of the eagle, which is broader on the essays, and the two heads of the eagle, which have closed beaks on the essays and open ones on the issued stamps. The leaves on both sides are similar on essays and issued stamps, and show differences in their lower parts only. Philatelically important is the value indication, which on the essays is all set in movable type, separately inserted in each cliché of the plate, while for the issued stamps this had already been done on working-dies, before the stereotypes for the printing plates were cast.

There were no intermediary states between essay and final design, the next phase being proofs exactly in the design of the issued stamps. The essays described in this short article are therefore not only the first but also the only essays made before the first Austrian stamps (including those for Lombardy-Venetia) were issued.



Austria 1949 Strauss Commemorative

To commemorate the 50th anniversary of the death of Johann Strauss the “Waltz King,” who died on June 3, 1899, the Austrian Postal Administration is issuing on May 30, 1949, a special 1c stamp with his likeness. The stamp, sold without surcharge, is recess-printed in blue by the Austrian State Printing Works. It has been designed by Prof. Wilhelm Daohauer and engraved by Prof. Ferdinand Lorber. Illustration is from a die proof in black on white glazed paper stamp size.

Sardinian States 1851-63 Postmarks

A Review

The Postmark-Stamps and the Postal Cancellations of the Sardinian States, Used During the Period 1851-1863, by Alberto Bolaffi. Published in English by D. S. Bolaffi, 551 Fifth Ave., New York 17, N. Y., 150 pages, over 100 illustrations, cloth bound, price \$4.00 postage extra.

This book is attractively printed on coated paper and rates for rarity over 1000 Postal Cancellations. The illustrations of the complete mark are excellently drawn and information is given for identifying partial markings contained on stamps. There is also an alphabetical list of post offices with many pages of charts listing the known postmarks, clearly arranged and numbered for reference.

Stamp Design

By John Easton

(Concluded from JOURNAL 22, page 73.)

A paper read before the Royal Philatelic Society, London, on March 6, 1947, and printed in the *London Philatelist*, September and October 1947.

(Reprinted by permission of the Author and the *London Philatelist* with sub-titles and illustrations added)

European Designs

We must now snatch a brief glance at that highly confused, but not entirely patternless, group of stamps that was being produced in the rest of Europe during the same period. When we examine the first issues of the greater European powers we find the influence of the Penny Black most strong on our immediate neighbours. Belgium's link is closest and her first issues may be regarded as a godson of Perkins, Bacon in the Proper rather than Formal style. What Belgium had done would naturally inspire Holland and her sister kingdom of Luxembourg. The development of design in these countries follows closely on the trend in Britain, even in their change over to typographed issues and their subsequent movement towards utility.

The range is much wider and the story very different. The underlying feature of the design of the Penny Black is the fact that the postage stamp, although a piece of printed paper, ranks as a money token. It bears the image, if not the superscription, of the reigning monarch, just as if it were a coin of the realm, and it is significant that in Holland and Luxembourg, as in Great Britain, a sculptor has been the progenitor of the monarch's head. Except for Prussia, who may have had her own reasons for calling attention to her monarch by a powerful formal design on the British model, the remaining states of Central Europe contented themselves at first with postal labels; typical departmental emanations from the taxgatherer. Here the Penny Black has done little more than indicate a convenient size for postage stamps. Central Europe followed the lead of Zurich, Geneva and Basle, and for many years this type of design was considered sufficient for its purpose; and the style extended to the Scandinavian countries.

It was not an unnatural development. When we examine the various designs submitted for the 1839 Treasury competition we find that a precisely similar conception governed the ideas of all the competitors. Only one essay by Sievier and a sketch by Wyon give any hint of the form the design of the Postage Stamps may take; and it is again significant that both of them were sculptors.

In the South the influence of the Penny Black held its own. The first issue of Spain is a direct descendant in conception if not in execution, and the later issues are primitive imitations of our own typographed issues. Tuscany, and Sicily later, show a boldness of treatment which suggests the Spanish model. There is on the other hand a certain niggardliness in the design of the Sardinian stamps of 1851, which influenced Norway for a brief interlude, but only just survived the unification of Italy. From that time onwards Italy, through De la Rue, was linked directly with Belgium and indirectly with Holland and Spain.

The Balkan states of Roumania, Servia and Greece are off-shoots of the French school, without trace of British influence. Russia, however, was an elaboration of the Central European school, and in some ways the finest achievement of that type of design. She passed on her influence in due course to Finland and Bulgaria. It is surprising that Austria, and Germany after the confederation, were content to play such an insignificant part. Only in Portugal do we find any independent action, and their die-stamped designs do not get far beyond our own efforts in 1847, and never reach the grace of much of the British and American postal stationery.



Courtesy of Carl Pelander

Sweden 1936 Issue—Founding of the Swedish Post.



Courtesy of Carl Pelander

Sweden 1938 Issue—Founding of New Sweden in America.

We have to wait until the twentieth century before we see any real light shining in Europe, and until 1920 before we see a clear-cut school of design which has thought out ideas of its own and maintained them consistently in face of all temptations. France, Holland, and the Fascist propaganda stamps of Italy, Germany and Spain, have produced individual designs of considerable merit, but it is Sweden who, since 1920, has developed a definite school of design, consistently producing stamps which combine originality of thought, perfect construction and balance, brilliant lettering and the highest quality of technical execution. The often heard criticism that the stamp designer is asked to get too much into too little space has been exploded by the Swedish designer. Has any postage stamp told its story better than the 1938 issue commemorating the founding of New Sweden in the United States, unless it is the issue of 1936 commemorating the founding of the Swedish post?

American Designs

The scope of stamp design in America is too great to be considered in a single paper, and there is a danger in confining it to the generalisation of a few sentences. The family ties binding the United States designs with ours are very close. Both of us started with the same idea, an engraving of a head by hand, superimposed on a background engraved by a machine. We had the advantage of omitting the name of our country, but the words "U. S. POSTAGE," or "UNITED STATES POSTAGE" have appeared with unbroken regularity on the stamps of that country, and their treatment is yet another answer to those who complain that we give our designers no chance because we demand so much from them.

For the first twenty years the Americans rang the changes on portraits of Washington and Franklin, with Jefferson intervening twice in a modest way, and Andrew Jackson once in a manner most monstrous. On the whole the portraits, except Jackson's, are not allowed to play an overwhelming part in the design; the engraver's art is concentrated on putting the engraving machine through its paces, and some of the backgrounds are little less than miraculous. In 1869 there was a brief excursion into originality; we get the first whiff of the pictorial, but it was only a short interlude between the Golden Age of America and the American age of utility. But the American conception of utility did not fortunately embrace a cheaper means of production.

In 1860 the American firms started to print the stamps for what were then our North American colonies. In these designs they had concentrated on the principal feature of the design: the heads for Canada and Nova Scotia, and the various subjects which have made the Newfoundland stamps so attractive. In the American 1870 issue we find that the emphasis is now laid on the heads, and that the engraving machine has been forgotten. The intricate backgrounds give way to a more or less commonplace frame of title and value, embellished by that useful ornament, the scroll. This American school, already established in the north, gradually spread to the South American Continent.

In 1890 an even more utilitarian type of design was adopted, more attractive than ours because the stamps were printed by the intaglio process, but hardly less monotonous. Apart from the intrusion of commemorative issues, which are anybody's meat, America has maintained this unbroken tradition of producing unimaginative portraits of her past presidents. She embellished them with a little foliage in 1908, and returned to more austere ways as a penitent in 1922. In 1938 she re-edited the series.

The American printings for Central and South America are important because into that market for small coloured pieces of paper of attractive design our own bank-note printers entered later with no little zest. There were several instances of great achievement, and willy nilly they were influenced by the new American style. Bradbury Wilkinson produced some fine designs for Mexico, and Waterlow's work for Costa Rica and Uruguay vied with the Liberian pictorials in whetting their appetite. It was the incursion of these firms into British Stamp Design that enabled us to satisfy the desires of our own colonies when they began to clamour for more handsome stamps.

Designs for British Colonies

The opportunity came when the Chartered Companies, led by such men as Mackinnon and Rhodes, not only opened up Africa but sent home orders for stamps. In fact they sold these stamps quite openly in the Strand. And they were very good stamps. It is true that they were not always printed on paper watermarked with a crown and the letters C. A., and often they hadn't the Queen's head, but they were printed by the intaglio process, and were issued in a territory painted red on the map. De la Rue joined the fray when, in 1899, they produced the first pictorial stamps for Malta; in the same year they engraved a splendid series for the Virgin Islands, and in the following year an equally fine series for the Turks and Caicos Islands, all by the intaglio process. As the colonies hesitated to spend money the new style of stamp appeared at fairly wide intervals, and it was not until after the first Great War that we can begin to trace a definite pattern, and to divide our new designs into two distinct schools.

The first might be termed the Proper Pictorial School, the school whose first instincts when they are told to produce a spade is to ask for a photograph of a spade. Its products are haphazard and varied; sometimes we have a picture of great beauty, sometimes we have a poster in miniature. Is this to be the school of the future? It has been dormant since 1935, but it can rear its head at any moment, and we are justified in having qualms about it.

The Formal Pictorial School is more deeply rooted, and has consolidated its position since 1938. Starting with the idea of combining the King's head with the badge or emblem of the colony it developed into the King's head with pictures illustrating the scenery, people and all the pretty things that we associate with the new colonial issues of 1937 and 1938. At first the designs tended to be highly elaborate, culminating in the 1936 issues of Nigeria and St. Lucia, but they have sobered down since the beginning of the present reign. There is no lack of exciting subjects, but they are on the whole kept in subjection to the principle that the design should show the King's head, the name of the colony, and the value of the stamp prominently displayed.

When examining the work of this period it is tempting to speculate upon the extent to which the three printing firms may themselves have influenced the design. Each has his own characteristics, but each employs stock dies for the King's head, engraved after three approved photographs, on which the changes are rung, and it must be confessed that when they are placed in a line it is hard to believe that they represent one and the same person.

The colonial governments have a good deal to say in the matter. They hold competitions to give local amateur designers a chance, and they choose the snapshots or photographs. Sometimes they request all three printers to submit designs for each value in a new series and then divide the order among them. How can we hope for anything better in such circumstances?

Except in the Mother Country we may have produced a number of pretty stamps for which there is likely to be a wide demand, and an occasional design of real beauty, but we have not succeeded in establishing a tradition for the design of fine stamps. Our one consolation is that we have remained loyal to the printing process which can produce them. Our execution by this process is beyond praise. Why should our designs not be of equal quality?

Modern Design

Since 1920 Sweden has occupied a place of her own in Stamp Design; the names of her designers in all branches of her industry are household words in their own country. In our own country we are at last beginning to show some respect for the designer, otherwise we could get nowhere in our drive for exports. Why should we not pay a similar respect to our postage stamps, which we export throughout the world, and which, whether we like it or not, are now recognized as instruments for commercial propaganda? Sweden is a small country, but she has gathered together a school of no less than eight stamp designers who have mastered the particular craftsmanship which stamp design demands. Their work is so co-ordinated that there is one clearly defined pattern running through it, marking it definitely as the Swedish School, resolute in purpose and of superb achievement. One feels that the Swedish designers have never seen a photograph.

It might be argued that the presence of eight recognized stamp designers in a single country might lead to an unhealthy search for suitable occasions for commemoration, but we need have no such fears. We have an ever present opportunity for a new British School in the fifty-six odd colonies and dependencies whose stamps we are now printing, without including either the Dominions or the Mother Country, and the needs of the Mother Country are likely to be very real.

Once we have established the reputation of such a school we shall not have to wait long before Colonial Governments will gladly entrust their ideas to an expert to interpret, and as confidence in our designers grows there will be fewer restrictions and less interference.

Surely the time has come to decide that we have given the amateur enough rein, that the occasional employment for stamp design of an artist without previous experience in that craft, however great his performance in other branches of illustrated work, has led to failure. Above all we must get away from the influence of the photograph. Canada might challenge Sweden if she could forget about photographs. So might Australia, although she would also need to enrich the quality of her engraving. We are not so fortunately placed in Great Britain, for we are at present wedded to a photographic process.

It may be argued that the encouragement of a school of designers is not the job of philatelists: it may even be suggested that it should be the care of the State, or the Fine Arts Commission, or even the Council of Industrial Design. Why should not the leading Philatelic Society in this country inspire such a movement? In the first place it calls for a careful study of the history of design in the past: we can supply the required information. It calls for the encouragement of the younger artist-craftsmen to take an interest in this subject: we can supply that encouragement; we might even institute an award for the best design of the year. It calls for a knowledge of what is happening behind the scenes in the ordering of new stamps; that information was difficult to provide in the past owing to official reticence, and possibly professional jealousy between the stamp-producing firms. But barriers of that kind are now being broken down. Competitive secrecy is giving way to more friendly relations between firms engaged on the same work. As for official reticence, our colonies should be proud to let the world know how their stamps were made.

It seems strange that the *London Philatelist* does not publish regularly the details of the negotiations which have led to the designing, engraving and printing of every new issue of stamps in the Commonwealth at least. At present we give the impression of not being interested in the present, although we are obviously ready to probe the secrets of the past. Why should our members of fifty years hence have to speculate, for example, on what happened in the London stamp-printing offices during the recent war, when we are still near enough to those difficult years to tell them the truth by publishing the facts?

Philately has long been a recognised subject for the cheap jibe. Men whose opinions are widely respected on certain subjects have not resisted the temptation to make in public foolish statements about the mentality of the so-called stamp collector. When the world realises that Philately is not the incurable mania of certain distraught persons, nor a somewhat peculiar hobby which apparently makes money by assigning a spurious value to something intrinsically worthless, then we shall have better stamps. Could we not, by persistent clamour which will brook no final refusal, press for the establishment of a Philatelic Department at the British Museum, based on the Crawford Library and the Tapling and other collections? That, more than anything else, would encourage the public as a whole, stamp collectors in general, and designers in particular to take a more intelligent, and perhaps more wholesome, interest in what Philately has to tell them.

Reviews of Publications

Syornost, the Polish language newspaper in Chicago, carries a very interesting weekly column "Filatelie" printed in English from the able pen of Bert Powell. In the issue of May 29, 1948 this column is devoted to the Essay Proof Society, giving pertinent information as to our history, philatelic aims, writers and publications. "The Society publishes a very beautiful and extremely well edited Journal" . . . "This publication is generally considered as one of the most beautiful publications in this country" . . . "an adornment to any philatelic library." The Chicago address of Ben Reeves, our International Secretary, is given so that those interested may obtain application forms. We are very grateful to Bert Powell for this appreciative "write-up."

Errata, Journal No. 13

In JOURNAL No. 13, January 1947, page 28, under "*The E. P. Society Library*" the *Bureau Philatelist* should be *The Bureau Specialist*.

A History Of U. S. National Bank Notes

By Thomas F. Morris, E. P. S. 4

Let me take you on a journey covering one of the most interesting eras in American history, one that embraces as colorful a period as any that this country has witnessed. I wish to turn back the pages four score and six years to a period when this nation was engaged in a great civil war. It was a bitter struggle but this country passed through it successfully. Many of its political and battle leaders have since been immortalized and will continue to live in the minds and hearts of our people. Many of these have since been given a place upon the designs of our country's currency. Reconstruction days followed; rebuilding of unity among the people, and healing of the scars of battle; and the peaceful days that followed brought forth great expansion. This was particularly true in the West, where transportation systems, agriculture, mining and water power brought abundant wealth to so many in all parts of the land. Hamlets grew to become larger towns and cities, inventions multiplied—depressions came and disappeared. Continental United States was expanded by acquiring Alaska and Hawaii, territories acquired statehood, and the population grew to numbers unheard of. Gold, silver and copper were being mined in great abundance. Iron ore deposits of great value were being worked and oil was flowing freely from the ground. We became the strongest and wealthiest nation on earth. What means were employed in making it so during this span of 50 years? The natural resources of our country and the ingenuity and brains of many people came into play. What made this country of ours tick and become great? I believe it was largely due to the imagination and vision of certain individuals placed in high positions in government at the proper time to bring about a program of financial stability and currency reform, so necessary at the time, and thus provide the proper stimulation that brought forth fountains of wealth.

The period I am attempting to cover in our history begins with Abraham Lincoln and carries over to Woodrow Wilson.

The solving of all great problems brings together a nucleus of brains, and this was so during the outset of war between the States. The financial leaders of our nation undoubtedly had some part in counselling the Treasury officials in strengthening the financial structure of our government. The one figure that stands out more prominently through the years and who successfully brought about currency reform was the then Secretary of the Treasury, Salmon P. Chase. Stemming from ideas of placing stability back of our currency, the National Currency Act of 1863 was placed upon the statute books. By such act and currency reform, we find that for the first time the issuance of bank notes and their exchange in commerce brought about certain confidence in the minds of the people. Backed by the bonds of the government, the faith and credit of the nation were pledged. Such confidence was not brought about over night, because of the country's past experience, but before a great while paper currency was considered of equal value with gold and silver.

The First National Currency Issue

I shall give you a bit of the history of this interesting series of paper money. To cover the subject properly and to trace it through the three charter periods, beginning in 1863 and ending in 1908, would take an hour and a half and then I would only briefly touch upon all phases, because the lives of these different series cover a period of over 50 years.

Previous to the Civil War circulating bank notes were issued in some cases by insecure banks under state charters, and their value was dependent upon the stability of the bank of issue. In circulation these notes were difficult to evaluate, especially where they were transmitted great distances from one state to another state. Bank notes issued by certain

banks, say in New York State, were discounted in other states and these discounts fluctuated from week to week. Printed circulars of values of such notes circularized between the banks, much like the prices of commodities today.

The Northern States were faced with the problem of open conflict and the resulting necessity of effecting large borrowings by the government to fight a war, as well as stabilizing the value of the country's currency as a medium of doing business. To bring about a sound currency the establishment of a national banking system was authorized under the National Currency Act, and notes were issued under Acts of Congress February 25, 1863 and June 3, 1864. Under the original act and under charters from the National Government each bank was allowed to issue notes by depositing government bonds with the Treasury of the United States to an amount limited to 90 per cent of the par value of bonds so deposited.

The original act provided that the life of the chartered banks be not more than 20 years from the date of the act, whereas the act of June, 1864, provided that the 20-year life term of a chartered bank carry from the date of its charter. Upon expiration of the act in 1883 an extension was effected. The 3101 banks then doing business under government charters continued, and many of the same are in existence today.

The original act called for the issuance of notes of \$5, \$10, \$20, \$50, \$100, \$500, and \$1,000. It is interesting to note that the June 1864 act provided for the issuance of \$1, \$2 and \$3 notes, and that a limitation was placed upon the number of these smaller denominations: that is, only one-sixth part of the total of all notes issued by any chartered bank could be in these three small denominations. Specie payments were resumed on January 1, 1879, and following this date no notes smaller than \$5 were permitted to be issued, which was in accordance with the act of June, 1864. At no time was a \$3 national bank-note issued, and as far as I know there is no evidence that a specimen was prepared.

There were a number of changes from the original act in 1863 through 1919, and all of these changes, covering two pages of data, can be found in the splendid article by William H. Dillistin in the December 1948 *Numismatist*, entitled "National Bank Notes in the Early Years."

We must remember that the government was not prepared at the outbreak of the Civil War to do any of the work in the preparation of designs, engraving or printing of securities of any nature. For years the work of bank note engraving was carried on by independent bank note companies located in New York, Boston, Albany, Philadelphia, and in other cities. It had become a flourishing business over the years and all the talent was concentrated in these different firms. It therefore became incumbent upon the government to call upon these firms to work out these problems, and it was a task of great magnitude. The government to a very limited degree began operations in August, 1862, in the cellar of the Treasury Building to carry out certain work in connection with fractional currency. This was under the direction of Spencer M. Clark, Chief of the First Division of the National Currency Bureau. This gentleman played a very important part in assisting Secretary Chase in carrying through the details of all government issues, including the first National Currency Issue.

Following the passage of the National Currency Act in February, 1863, and kindred acts, Secretary Chase invited the engraving fraternity to submit designs for the new notes. The Treasury Department outlined the following proposals:⁽¹⁾

DESIGNS FOR NATIONAL CURRENCY NOTES are hereby invited, of the denominations of \$5, \$10, \$20, \$50, \$100, \$500, and \$1,000, to be issued under the Act of Congress authorizing a National Currency, approved February 25, 1863.

The designs must be national in their character: and none will be considered that have been used, in whole or in part, upon any currency, bond, certificate, or other representative of value, and completed bills must all be of the uniform size of seven inches by three inches.

(1) This invitation was printed in full in JOURNAL No. 22, pages 81 and 82, but is reprinted here as requested by the author—Editor.

Designs must be for both the obverse and reverse of the note, and be susceptible of receiving upon their obverse the following legend: "National Currency, secured by the Bonds of the United States, deposited with the Treasurer of the United States," as well as the signatures of the Treasurer of the United States and the Register of the Treasury, together with the promise to pay of the association issuing the notes, signed by the President and Cashier thereof, and their place of redemption.

The reverse must be susceptible of receiving the following legend: "This note is receivable at par in all parts of the United States in payment of taxes, excises, and all other dues to the United States, except for duties on imports; and also for all salaries and other debts and demands owing by the United States to individuals, corporations, and associations, within the United States, except interest on public debt."

And, also, to have suitable tablets for imprinting the following synopsis of Sec. 57 and 58 of the Act authorizing a National Currency, approved February 25, 1863: "Every person making or engraving, or aiding to make or engrave, or passing or attempting to pass, any imitation or alteration of this note; and every person having in possession a plate or impression made in imitation of it, or any paper made in imitation of that on which the note is printed, is, by the Act of Congress approved 25th February, 1863, guilty of felony, and subject to fine not exceeding one thousand dollars, or imprisonment not exceeding fifteen years at hard labor, or both."

Designs will be received until the 28th day of March, 1863, and must in all cases be accompanied by models or illustrative drawings, and the Department reserves the right to reject any or all that may be offered. For such designs or parts of designs as may be accepted, suitable compensation will be paid, not exceeding in the aggregate two hundred dollars for each note; and the accepted designs will then become the exclusive property of the United States. The designs not accepted will be returned to the parties submitting them.

Proposals will also be received for furnishing dies in accordance with the designs; stating the cost of the completed dies, and the date at which they can be furnished; the Secretary reserving the right to accept designs or parts of designs, and causing them to be engraved by other parties than those submitting the designs, if he deems it for the interest of the Government to do so. In all cases the dies, and all transfers or copies thereof, to be the exclusive property of the United States.

In the selection of designs, special attention will be given to security against counterfeiting, and against alterations, as well as to suitableness for use as currency.

Proposals and designs must be enclosed in sealed envelopes, and directed to the Secretary of the Treasury, and plainly endorsed, "Designs and Proposals for National Currency," and will be opened on the 28th day of March, 1863, at 12 o'clock, M.

There was a wild scramble for this business by the New York bank note companies. In point of years the American Bank Note Company was the oldest, having consolidated a number of important companies in 1858; the National Bank Note Company was formed by a group of outstanding bank note men in November, 1859, and the Continental Bank Note Company a short time before 1863. Practically all the best talent—designers, engravers, transferers and printers—were with these three companies. All three companies submitted designs, no part of which was ever placed upon any previous piece of work. Proposals and designs were to be submitted to and opened by the Treasury Department on the 28th day of March, 1863, at 12:00 noon. I have definite record that the Continental Bank Note Company sent theirs on the evening of March 27. (Rather remarkable the mail dispatch between the two points in those days, especially in the movement of war materials at that time.)

On April 16th the Continental received direct word from Secretary Chase as follows: "Alex. C. Wilson (President) please come on immediately and bring your designer." Upon their return from Washington the following day the New York officials were informed that Secretary Chase had rejected all the proposals and given the three companies—American, National and Continental—three weeks longer to send in new designs.

On May 8th the Continental sent through Mr. Cisco, the Treasury's representative in New York, new national currency designs, fourteen in all. Word got back to New York that eight of the fourteen had been accepted, but this jubilation lasted for a brief time only, when it was discovered they were awarded the contract for the 5's and 10's only. Something slipped, for the Continental actually only received the contract for the \$5 value, but this was by far the best part of the deal because of the number to be printed of this denomination. I have seen an impression of the \$10 back, "De Soto Discovering the Mississippi," engraved by the Continental, and the figures are somewhat larger than in the American vignette back. It must have resulted in great expense for each company to have submitted individual designs with completely engraved vignettes forming

the designs of the fourteen fronts and backs. It will be interesting to note at this point how, according to the official record of the Continental Bank Note Company, it was just six months lacking three days between the time the design of the \$5 was approved and the day a proof was printed from the die of the completely engraved note.

The awards covering the engraving and printing of the different values were determined by Secretary Chase as follows:

American Bank Note Company—\$10, \$20, \$50, \$100
National Bank Note Company—\$500, \$1000
Continental Bank Note Company—\$5

The latter act, of June, 1864, authorized, as previously stated, notes of denominations of \$1 and \$2 and \$3, and in the case of the \$1 the contract for designing and printing was awarded to the American Bank Note Company and the \$2 to the National Bank Note Company.

A description of all values is given in the accompanying table, and where the record is available the designers' and engravers' names are included:

Vignettes, Designers & Engravers

<i>Value</i>	<i>Company</i>	<i>Vignettes & Vignette Engravers</i>	<i>Designer</i>	<i>Letter Engravers</i>	<i>Lathe Work Engraver</i>
\$1 *	American B. N. Co.	f, <i>Maidens before Altar</i> , Chas. Burt. b, <i>Landing of Pilgrims</i> (after Weir), Burt.	James P. Major**		
\$2	National B. N. Co.	f, <i>Maiden and Flag</i> . b, <i>Sir Walter Raleigh Introducing Tobacco from America</i> , Louis Delnoce.	James Macdonough	Geo. W. Thurber, Wm. D. Nichols	Cyrus Durand
\$5	Cont'nt'l. B. N. Co.	fl, <i>Columbus in Sight of Land</i> ; fr, <i>Indian Princess</i> . b, <i>Landing of Columbus</i> Delnoce.	Fenton		
\$10	American B. N. Co.	fl, <i>Franklin & Electricity</i> , Alfred Jones; fr, <i>Maiden & Eagle</i> , Burt. b, <i>DeSoto Discovering the Mississippi</i> .	James P. Major**		
\$20	American B. N. Co.	fl, <i>Battle of Lexington</i> (after F. O. C. Darley), Delnoce; fr, <i>Columbia</i> , Jones. b, <i>Baptism of Pocahontas</i> , Burt.	James P. Major**		
\$50	American B. N. Co.	fl, <i>Washington Crossing the Delaware</i> , Jones; fr, <i>Continental Soldier Kneeling</i> ***, Delnoce. b, <i>Embarkation of the Pilgrims</i> , W. W. Rice.	James P. Major**		
\$100	American B. N. Co.	fl, <i>Perry Leaving His Flagship</i> , Delnoce; fr, <i>The Union</i> , James Bannister. b, <i>Declaration of Independence</i> , Frederick E. Girsch.	James P. Major**		
\$500	National B. N. Co.	fl <i>Genius of the American Navy</i> ; fr, <i>Arrival of the Sirius, 1838</i> . b, <i>Surrender of Burgoyne</i> , Girsch.	James Macdonough	Geo. W. Thurber, Wm. D. Nichols	Cyrus Durand
\$1000	National B. N. Co.	fl, <i>Scott Entering Mexico City</i> , Jones & Jas. Smillie; fr, <i>Capitol at Washington</i> , Smillie. b, <i>Washington Resigning His Commission</i> , Delnoce & Girsch.	James Macdonough	Geo. W. Thurber, Wm. D. Nichols	Cyrus Durand

Abbreviations: f, face; fl, face, left; fr, face, right; b, back.

* Leibler designed the vignette on the face of the \$1 note.

** Major supervised the designs.

*** The three angels in this vignette were portraits of the children of Delnoce.

The designing, engraving and printing of these notes took place in the companies' respective establishments in New York City—American at 48 Wall Street, National at 1 Wall Street, and Continental at the corner of Liberty and Greenwich Streets, this building is still standing today. I have often passed this spot and looked up to the four upper floors of the building and visualized the many thousands of \$5 bank notes turned out by that company in those early days.

I cannot speak with authority as to the requirements laid down by the Treasury Department when the contracts were awarded to both American and National; but I do know that one of the stipulations in the Continental contract was that they were to imprint certain parts of the face with bronze similar to the Treasury notes. Having completed the engraving of the face and taken printed impressions (proofs) from it, the officials of Continental on November 30, 1863, left for Washington with two proofs printed on bank note paper, one with and one without the bronze. They were hopeful of obtaining permission for the "abolishment of the detestable bronze." They were successful. The first \$5 national bank note engraved and printed was for the First National Bank of Washington (D. C.), and a proof note of this bank does show that the bronze was applied. However, when it was finally printed the bronze was eliminated.

Printing Notes for Individual Banks

During the first year (1863) 179 banks were nationalized under Federal charter, and this mushroomed into 682 the following year (1864). It meant a tremendous job for Continental to prepare separate name plates with addresses for each bank. Also the back of the note contained in ovals on the left side the Arms of the State in which the bank was located, and on the right side the bald headed spread eagle. The supposition is that a quantity of notes in sheets were printed ahead of time with spaces for bank names blanked out, and when an order came in from the Comptroller of Currency to prepare a plate and printing of a certain bank, a new die was engraved and the so-called "stock" notes were taken out of the vault and each imprinted with the bank's name and address. Once a die of the back was prepared and this die transferred four onto a plate, it could be used for the printing of the backs of notes for any newly chartered bank of that State. I came to the first conclusion by a record I have of one of the officers of that company which states:

Dec. 1st (1863). We have today received the telegram saying that we must go printing with our own paper (300,000 sheets); that the bronze will not be used and that we also get the printing of the two-year Treasury notes. We can now go on printing with twenty or thirty presses immediately, and begin the last of this week to deliver the notes of the First National Bank of Washington.

It must be remembered that each sheet was, so to speak, individually printed. They had no power presses for bank note work in 1863. The plate was securely fastened to the bed piece of the hand press and the plate kept warm by means of an oil lamp placed under the bed piece—each operation required the printer to cover the whole plate with heavy ink to make certain that each line of the engraving of all four notes was filled to the proper depth, then the excess ink was rubbed off so that every vestige of ink was removed from the surface of the plate; the printer would then apply white chalk to the palm of his hand and rub the surface of the plate until it became a shining piece of metal. The dampened sheet would then be placed over the plate for exact registration in the event of two-color printing, and by turning a winch, passed under a roller which provided an impression of the sheet of notes.

The Continental continued printing the \$5 national bank notes for a number of years; and when that company and the National were consolidated with and into the American in 1879, the contract soon thereafter terminated. In the meanwhile the Bureau of Engraving & Printing had developed into a real institution. From December 1863 to January 1877 the \$5 notes had been engraved and printed by Continental, but an Act of Congress, March 3, 1875, provided that not more than one printing should be done by commercial establishments and that the final printing should be executed by the Treasury Department. As a result only the backs of these notes were thereafter printed by Conti-

mental, while the faces were printed at the Bureau. An Act of Congress for the fiscal year 1878 provided that all work in the printing of United States Notes and securities be executed at the Bureau, and the private companies were forced to abandon all work previously done for the Government.

One of the great mysteries of the issue covers the plates of the \$1 and \$2 values. They were printed from a four-subject plate of three \$1 notes and one \$2 note. Strangely enough the \$1 note carries the imprint of the American and the \$2 note bears the imprint of the National. Either one or the other printed from them. The only deduction I can make is that the respective bank note companies prepared the dies, and then mutually agreed that the work of printing would be carried on by either one or both at different times. With few exceptions, the higher denominations were laid down on a plate and printed three \$10 and one \$20, and three \$50 and one \$100. In later years the Bureau printed the higher values one \$500 and one \$1000 only from a plate. I assume the bank note companies earlier followed the same procedure.

All three bank note companies made tremendous profits from Government contracts for printing U. S. bonds and different types of currency during the Civil War period. While the National Bank Note Company's work on printing National Currency did not start much before December, 1863, it is interesting to observe that this Company's profits from printing Postage Currency from January 1 to June 30, 1863, were \$288,327.47 or 310%, and this amount was paid to the stockholders in May and June, 1863.

The Charter Periods

The first charter period carried through to the early eighties. By further legislation the National Banking Act was extended for a period of 20 years, so that the then present and newly chartered banks could also continue to do business. All engraving and printing of the notes were now exclusively the work of the Bureau of Engraving & Printing. A new design of the \$5 note was executed by the then Chief of the Engraving Division, George W. Casilear, a veteran in government service who had held this position as Designer since the early days of the Bureau. The face of the note carried the portrait of President Garfield to the left, with a large numerical 5 surrounded in an oval of lathe work. Lorenzo J. Hatch was the engraver of the portrait. The large oval vignette "Landing of Columbus" on the back was eliminated and a large oval of lathe work with the number of the bank charter in large numerals superimposed on two types of lathe work took its place. The whole back was printed in brown, whereas the earlier note was printed in black. Printing of the \$10 Franklin, \$20 Lexington, \$50 Washington and \$100 Perry notes continued. By Act of Congress May 30, 1908, authorization was given to increase notes in circulation and to permit other securities than U. S. bonds to be deposited with the Treasurer as security. The color of the backs of these notes was then changed, and from then on they were printed in green.

The Third Charter Period, dated 1902, found an entirely new set of designs. A description of the notes with the designers and engravers of the different values is given below:

<i>Value</i>	<i>Face</i>	<i>Back</i>	<i>Designer</i>	<i>Vignette Engraver</i>
\$5	Pres. Benjamin Harrison		R. Ostrander Smith	G. F. C. Smillie
\$10	Pres. Wm. McKinley		R. Ostrander Smith	G. F. C. Smillie
\$20	Hugh McCulloch	Union & Civilization	R. Ostrander Smith	Alfred Sealey, Face G. F. C. Smillie, Back
\$50	John Sherman	Mechanics & Navigation	Walter Shirlaw, Male Figure. Thos. F. Morris, Sr.'s Design of 1896 embellished by R. O. Smith	G. F. C. Smillie
\$100	John J. Knox	Male Figures	R. Ostrander Smith	G. F. C. Smillie

As previously stated, all notes of the three charter periods were printed in sheets and sent to the banks in that form. The banks upon their receipt would then shear them apart. There are known to exist whole sheets of the low-valued notes of the first charter period, and these are extremely rare. Sheets of the second and third charter periods are not common, but the greater number are, of course, found of the third charter vintage.

From 1863 to 1935 inclusive the Government granted charters under the National Currency Act to 14348 National Banks.

The designs of the first charter series of notes carry much beauty and character, and this is particularly true of the designs of the backs of all the notes, particularly those of the \$10 value and higher. The large engravings have, in my opinion, never been equalled in brilliance on any bank notes of any country.

I have grave doubts that much important information dealing with the details of the first rejected designs of all the companies, the names of all the designers and engraving personnel, transferers, and the correspondence between the Treasury Department and the bank note companies will ever come to light. Had I been interested in the subject of paper money in my very early years I could have found out many of the historical facts about the production of these different series of notes. Some of the men who worked on them were still living at the time and my family knew them all. Apprentices who worked under these men knew a lot of the history, but none ever felt it important to chronicle such data for future generations. They carried only mental notes of what was told them. I fear it is much too late to find any one who has the story of events which took place 76 years ago.

Were it not for the assistance given me by my father's associate and member of this Society, Harry L. Chorlton, one of America's great bank note engravers, now retired from Government service, in providing me with the names of the engravers of this series of National Bank Notes, I would not have attempted to write this article. Students never have known previously the names of these engravers; neither has the information appeared in print. The information, therefore, is of the highest value and I desire to properly acknowledge it and extend to Mr. Chorlton my profound thanks and the thanks of numismatists generally, and particularly the members of the Essay Proof Society.

Every Specialized Collection Should Include Essays and Proofs

A recent letter from a correspondent, acknowledging the sending of an early essay for Greek postage stamps, contained the following rather extraordinary paragraph: "Nobody here can understand why I like essays and proofs. I try to explain the values they have to the student, and they merely say that they aren't postage stamps, and therefore they don't see why they should be collected." Ye Gods and Little Fishes! And yet—I meet the same thing here [England] quite often and I am equally staggered by the ignorance that prompts the questioners. I should have thought that the existence of a very strong and active "Essay Proof Society"—whose Journal I always read with the keenest pleasure—showed that American collectors at least appreciate the interest of these samples of the printer's struggles to get a postage stamp out. It was the late "Freddy" Melville who said that "*No so-called Specialized Collection that omits essays and proofs can come into the International Class,*" and it would seem so obvious as not to need amplifying. But let us for a moment underline the obvious.

(By Anthony Walker, D. S. O. in "By The Way," *Philatelic Gossip*, April 24, 1948.)

Collecting Proofs

In the *American Philatelist* for March 1924, William C. Albrecht wrote a three page article entitled "Collecting Proofs," which our readers should enjoy reading. He gave his reasons for collecting them and suggested divisions of his collection.

Uruguay—Proofs of 1892

By Robert Hoffman

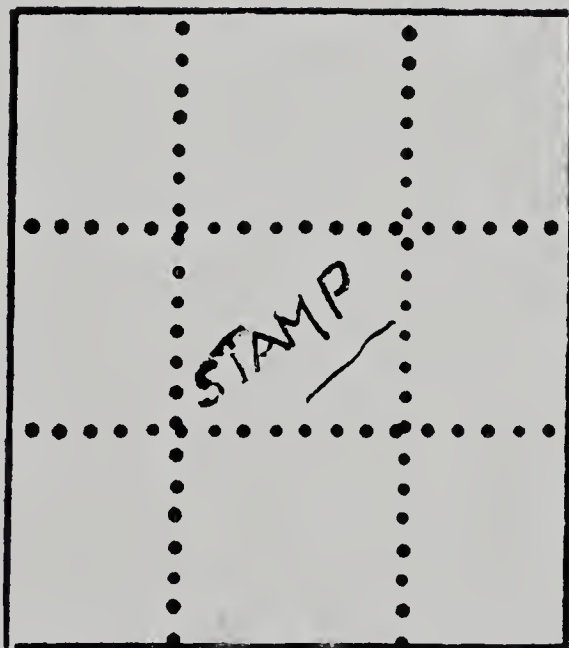
(In response to an article entitled "Uruguay, The Small Stamps of 1892," by Stephen G. Rich in the *Collectors Club Philatelist*, April 1949, Robert Hoffman sends us this list of the proofs of that issue. Editor.)

Proofs:

A—Die proofs, with large white blank space all around, on thick imperforate transparent paper.

- 1c. green (color as issued) and orange
- 2c. rose (color as issued) and mauve
- 5c. blue (also as issued) and green
- 10c. deep orange (color as issued) and deep mauve

B—Die proofs, perforated, in small sheets of one single stamp, with 8 blank spaces around the stamp, of more or less the size of the stamp, on very thick papers: (straight edge on outer borders. Lee's Fig. 180A is misleading): 1c orange; 2c mauve; 5c green; 10c red violet. (See sketch below.)



C—Plate proofs, imperforate, on thick paper but not "very thick" as reported by Lee:

- 1c olive
 - 2c deep orange
 - 5c brown
 - 10c deep mauve
- (I have singles, blocks of 4 and strips of 3 of all these).

I doubt whether plate proofs, imperforate, exist in the colors of the issued stamps, as reported by Lee. It is necessary to know whether multiple pieces of these "Plate proofs" exist.

Uruguay Stamps and Counterfeits

A Review by the Editor.

Robert Hoffman, E. P. S. 633, has made a most important collection of the essays, proofs and stamps of Uruguay. His essays and proofs alone fill six or eight volumes, and he promises to contribute future articles on these for our JOURNAL. He has written two very handsome and important books published May 31, 1948. One is a *Catalogo de las Variedades mas Postales de la Republica Oriental del Uruguay con sus Valuaciones Rela-*

tivas Expresadas en Unidades Filatelicas of 116 pages 7 x 10 inches, with an additional 15 plates excellently illustrating the specialized varieties with about 20 stamps on each plate. There is a preface by Agr. Decoroso d'Annunzio, Presidente, attested by Dr. Horario Milia, Secretario of the Centro Filatelico "Santa Fe," of the Republica Argentina. This book illustrates and lists all the highly specialized varieties of the important stamps with a relative valuation of each from 10 to 50000. Each of the 2000 varieties described is numbered and a chapter is devoted to "Anotaciones" of each.

The companion volume *Estudio de la Falsificaciones de los Sellos Postales del Uruguay* is a similar size production of 116 pages of enlarged illustrations of the authentic stamp design and the several counterfeits on the same page, with notations as to the differences on the opposite page. This presentation makes it easy to study the variations in the designs of over 50 stamps, including overprints. Of one of the rarer stamps as many as 12 counterfeits are beautifully illustrated. There is a preface by Amilcar J. Fita, Pte. del Club Filatelico del Uruguay, Rocha 2196, Montevideo, Uruguay, who will supply this book upon receipt of \$2 U. S. A. bills sent by registered air mail commemorative stamps.

These publications, which are most important studies of the stamps of Uruguay, appear to have been privately printed for the author, Sr. Robert Hoffman, Estancia "Montezuma," Irondo, F. C. S. F., Republica Argentina. We would greatly enjoy a similar book on the Essays and Proofs of Uruguay, which would complete the series. Possibly Mr. Hoffman's expected articles for this JOURNAL may be later gathered into such a book.

Belgium De La Rue Die Proofs

B. Leslie Barker writes in the *London Philatelist* for February 1948 a historical list of these essays and proofs, chronologically dated in a check list which is well illustrated. Willy Gruben's Catalog of the essays and proofs of Belgium and the Belgium Congo listed and illustrated all known to him prior to its publication in 1933. But Mr. Barker has seen quite an additional lot which he lists. Unfortunately all die impressions are called "proofs" whether prior to approval of the design which we call "essays," or made from the approved design which we name "proofs." For instance, those impressions of the die engraving of the "Head only" and of the "Head Framed by Unaccepted Design with 'Belgique' at the top, and 'Postes' at the bottom" and with a 'Solid background to the King's head' are distinctly die essays. Another die with frame design as accepted for the 10c but with 'Belgique' at the top and 'Postes' at bottom is of course also an essay. Die essays of designs not approved are generally more rare and far more interesting than die proofs of designs well known by all collectors of the stamps. Die essays should be far more desirable and consequently more valuable than die proofs, hence it is an injustice to call them "proofs."

Essay dies are usually not hardened; not being approved "hardening" or "striking" to prepare for plate making is unnecessary. Mr. Barker expects that "the 20c and 30c (1865) die essays were printed in "After Hardening" and "After Striking" states of the die, but as these designs were not approved we doubt that such was the case.

His "Part II, Unaccepted Short Beard of Leopold II" listings are of course also all die essays and, as he states, "possibly the die was never hardened." He finds "It is difficult to reconcile Nos. (4), and (6)" circular dies only of the head with long beard. No. (4) is dated "January 19, 1882. Before Hardening" and No. (6) is dated "January 20, 1882. Before Hardening." This appears to show that No. (4) die essay was made the day before his No. (6), which should be No. (5), and his No. (5) "January 20, 1882. After Hardening" should actually be No. (6) to be in proper sequence, and therefore reconciled. His final Notes refer to an "artists proof" of the 50c violet "painted out and reinscribed in Chinese white," etc., which by all precepts should be called an "artist's essay," no doubt made to be submitted for approval.

This list with the illustrations is very valuable as a historical record, with each impression dated and therefore a most important contribution.

Switzerland

Its Essays and Proofs

By George W. Caldwell, E. P. S. 318

(Continued from Journal No. 22, Page 89.)

K. Hotel Posts

Situated in the higher levels of the Alps, many of Switzerland's resort-hotels were beyond the area of government mail delivery and collection, until late in the 19th century. To fill this void, some proprietors put into effect a quasi-messenger service by means of which mail was conveyed between their respective hotels and the points of contact with the government post down in the valleys.

Adhesive Stamps Provided

A fee of 5 or 10 Rappen was charged guests for such service in most cases; some hotels furnished adhesive stamps to their guests as a convenience in prepaying this fee.

These operations constituted a series of Private Posts in the philatelic sense, and have become known as the *Swiss Hotel Posts*.

In the course of time, government mail service following along with railway extensions reached these out-of-the-way locations and made the private posts unnecessary. Finally, as of September 1883, the Department suppressed the Hotel Posts.

Some of the hotels which had used the adhesive-stamp plan continued to use the stamps as advertising labels, altering or completely changing the design in certain instances. Others, viewing the idea with interest, adopted such use. These are *not* postage stamps, but because of their historical interest are included in most collections of this philatelic category.

A listing of the Hotel Post stamps is beyond the scope of this monograph. Interested collectors will find complete listing in Zumstein.⁽⁵⁵⁾

Essays and Proofs

Neither essays nor proofs of the Hotel Post stamps appear to be in philatelic ownership. There are a few items which definitely are not stamps, but it is not clear as to whether they are essays, trial color proofs, or simply counterfeits. Further research will be required to establish their status. In the meantime the matter remains clouded.

L. Soldatenmarken

Known among the French-language Swiss as *Timbre Militaire*, the Soldatenmarken or Soldier Stamps present a very colourful and attractive group. They are not postage stamps in the usual definition; instead, they fall into the same category as Christmas Seals, which for some years have been included in the philatelic family.

Soldatenmarken first appeared during World War I. They were issued by the various military units in order to raise money to supply in some measure the more personal needs of the soldiers and their families.

The idea, however, did not originate with this purpose in mind. According to Locher,⁽⁵⁸⁾ the artist Fred Bieri of Bern, an adjutant in the Swiss Army, designed two Soldier Stamps and distributed them as souvenirs in June, 1915. During March of the

(55) Zumstein, *Special-Katalog, Schweiz-Liechtenstein*, 1945.

(58) Locher, Paul,—*Die schweizerischen Soldatenmarken aus der Grenzbesetzung 1914-18* Spiez, 1936.

following year, the Leserzirkel of Hottingen held a festive gathering in the Zurich Town Hall, for the benefit of the Soldiers' Recreation Rooms. On that occasion the committee prepared and sold three Soldier Stamps to augment the receipts.

Influenced no doubt by these two examples, Dr. Stiner of Bern, a medical officer in Regiment II, started a movement in May, 1916, which, by the close of the war accounted for almost 400 major varieties of Soldatenmarken.

A list of the designers of these stamps includes such artists as L'Eplattenier, Burkhard, Boscovitz, Liner, Jules Courvoisier—names well known to Swiss philatelists. Lesser known artists, many of whom were in the active army, complete the list.

The manufacturing details parallel those of postage stamp production except that intaglio does not appear to have been used.

World War II

With the outbreak of the Second World War, Soldatenmarken again appeared, and in great variety. Many unnecessary items were produced including a single design in many colors; intentional design errors; imperforate and perforated stamps of the same design; souvenir sheets and panes; and many others. This policy was carried to such an extent, that the Commandant of the Army was obliged to issue orders restricting the number and variety of stamps that might be issued, in order that the soldiers would not "kill the goose that laid the golden egg."

Essays and Proofs

Many essays and proofs of the Soldatenmarken of World War I have been listed by Locher,⁽⁵⁸⁾ but the listing lacks so much of the detail desired from the American viewpoint that recording in this monograph in the absence of examples is not practical. Hence the matter must await further research. Data concerning the World War II issues are not available to the author.

Author's Note: This instalment completes the original portion of the monograph. The first section of the Addenda will appear in the next issue of this JOURNAL.

The Addenda will follow the same general plan as that of the original script and will include data and items that have become available to the author since preparing the original text. In some instances, these new data permit definite conclusions that previously were conjecture. Categories which were deferred in the original text will be covered as completely as available data permit.

(To be continued.)

Spain's 1876 Essays

The *Stamp Lover* for March-April 1949 has an interesting illustrated article, "Spain, Stamps of 1876 Designed by Alfred Benjamin Wyon," by Charles Hoare. The production of this first issue of King Alphonso XII was entrusted to Bradbury, Wilkinson & Co. as early as January, 1875. Their staff of designers produced a set of six value pen and ink essay drawings of frame designs, which are illustrated. They also essayed two other more important drawings on tracing paper with a portrait of the king inserted beneath it.

These all failing to be approved, Alfred Benjamin Wyon the artist, then in partnership with his brother Joseph Sheperd Wyon, both engravers, of London, was chosen to make further essay designs. He first made two large scale sketches on tracing paper and then three (illustrated) colored drawing essays of frame designs, which were rejected. These were followed by a pencil drawing of the left half of a frame and two finished essay drawings of frames in blue. All three of these essays are illustrated. The last design was accepted and engraved as an essay with a portrait of the king, but with all value labels blank, and essayed in several colors. The bright and colorful stamps were not issued until June 1, 1876, after 18 months preparation.

In the interim a temporary issue appeared in August, 1875, engraved by E. Julia and printed in Madrid.

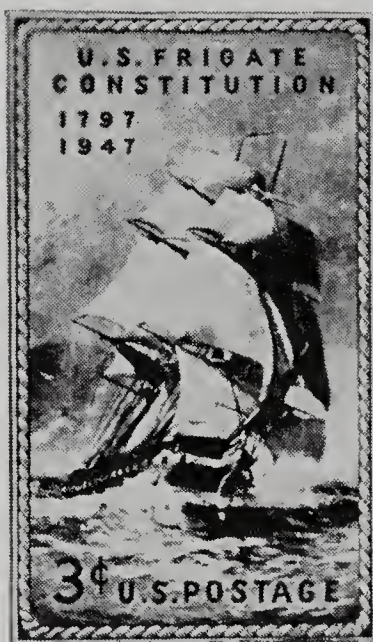
U. S. XX Century Essay Designs, Models and Proofs

By Sol Glass

(Continued from JOURNAL 22, page 80.)

U. S. Frigate Constitution Issue

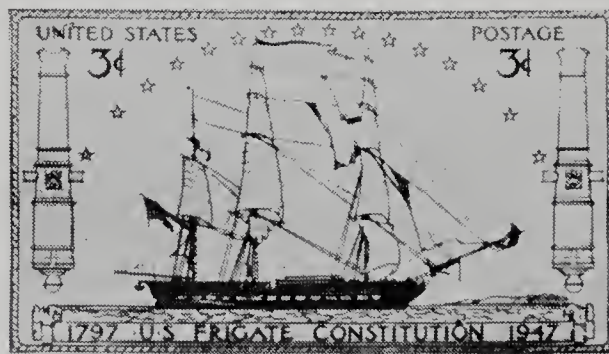
Three cents—Issued October 21, 1947



951E-B. Rejected Essay,
U. S. Frigate—Constitution



951E-A. Rejected Essay,
U. S. Frigate—Constitution



951E-C. Accepted Essay,
Naval Architect's Drawing
of Frigate Constitution

Two rejected Designs.

Designer—Andrew H. Hepburn, Boston, Mass.

Engravers—Vignette and ribbon, M. D. Fenton.

Outline frame, lettering and numerals, J. S. Edmondson.

Design Essayed—September 8, 1947 to J. M. Donaldson, Acting P.M.G.

Model Approved—September 10, 1947 to J. M. Donaldson, Acting P.M.G.

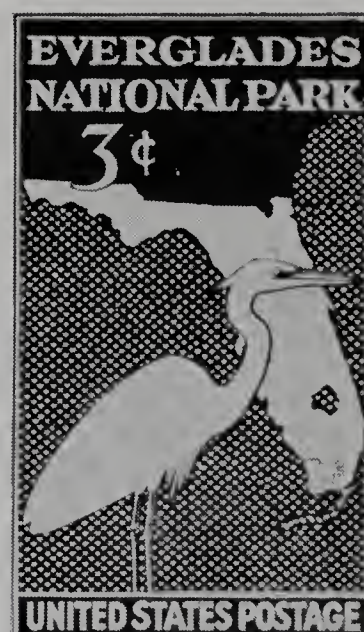
Die Proof Approved—September 17, 1947 by Robert E. Hannegan, P.M.G.

Source of Design

An original drawing by Andrew H. Hepburn, from original specifications and drawings of the "Constitution" and from scale models of the vessel on exhibition at the Old State House and the Museum of Fine Arts, Boston, Mass.

Everglades National Park Issue

Three cents—Issued December 5, 1947

952E-A. Rejected Essay,
Heron and Map952E-B. Rejected Essay,
Heron and Map952E-C. Rejected Essay,
Heron and Map952E-D. Accepted Essay,
Heron and Map

Designer—Garneet Megee.

Modeler—Robert L. Miller.

Engravers—Vignette, A. W. Dintamon.

Panel at bottom, lettering and numerals, A. W. Christensen.

Design Essayed—October 27, 1947 to Joseph J. Lawler, Acting P.M.G.

Model Approved—October 28, 1947 by Joseph J. Lawler, Acting P.M.G.

Die Proof Approved—November 12, 1947 by Robert E. Hannegan, P.M.G.

Source of Design

Original drawing by Garneet Megee, furnished by the Everglades National Park Commission.

Air Mail Issue of 1946

Five Cents—Issued September 25, 1946

C32E-A. Original Sketch,
D.C.4 SkymasterC32E-B. Rejected Essay,
D.C.4 SkymasterC32E-C. Accepted Essay,
D.C.4 Skymaster

One Rejected Design.

Designer—Victor S. McCloskey, Jr.

Engravers—Vignette—C. A. Brooks.

Lettering and numerals—J. S. Edmondson

Design Essayed—June 11, 1946 to R. E. Hannegan, P.M.G.

Model Approved—June 25, 1946 by R. E. Hannegan, P.M.G.

Die Proof Approved—August 8, 1946 by R. E. Hannegan, P.M.G.

Source of Design

Photograph of a D.C.4, Skymaster Transport Plane.

Air Mail Issue of 1947

Five cents—Issued March 26, 1947



C33E-A. Rejected Essay



C33E-B. Rejected Essay



C33E-C. Rejected Essay



C33E-D. Rejected Essay



C33E-E. Rejected Essay



C33E-F. Rejected Essay



C33E-G. Accepted Essay

Six Rejected Designs.

Designer—Victor S. McCloskey, Jr.

Engravers—Vignette—C. A. Brooks.

Lettering and numerals—A. W. Christensen.

Design Essayed—January 9, 1947 to R. E. Hannegan, P.M.G.

Model Approved—January 21, 1947 by R. E. Hannegan, P.M.G.

Die Proof Approved—February 26, 1947 by R. E. Hannegan, P.M.G.

Source of Design

Photograph of a D.C.4, Skymaster Transport Plane.

(To be continued.)

U. S. Proof Exhibition of the Earl of Crawford's Collection

Mekeel's Weekly Stamp News for March 25, 1916 published under the heading "United States Proofs" a front page leading article reprinted from the *N. E. Stamp Monthly* that reported in detail a then recent exhibition of the Earl of Crawford's XX volume collection which included everything from the first artists sketch, or model, essay to the finished plate proofs. The main part of this collection was obtained from the Henry G. Mandel Collection for \$30,000. The exhibition reported probably occurred after the Earl's collection was purchased by the old Nassau Stamp Co. who proceeded to break it up. The same report was also reprinted in *The Stamp Herald* of Indianapolis, June-July 1921.

The E-P Society Catalog of Essays and Proofs

Actually Seen by the Catalog Committee

Clarence W. Brazer, Chairman
415 Lexington Ave., New York 17, N. Y.

Permission is given to use these numbers with reference "from Essay Proof Society Catalog."

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue numbers with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small lower case letter for varieties. Illustrations are 1½ natural size.

Our Definitions. See JOURNAL No. 1, p. 31.

Color numbers are from Ridgways Color Standards, with Brazer's color names. See JOURNAL No. 1, p. 34.

Values where given are about 20% above current retail prices. Pricing is relative.

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein, and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

Identifications may be given by number only, thus—87E-A 3 i/1 which can be translated into correct color name by use of chart on page 38 of JOURNAL No. 1.

Note—India paper when printed is pressed on card board backing and many impressions are found adhering to this original cardboard backing. All listings are imperforate unless otherwise stated.

ABBREVIATIONS

C—Canceled
E—Essay
P—Proof
TC—Trial Color proof
N—Normal color proof
S—Specimen overprint, plus type
A, etc.
v.—vertical reading up
h.—horizontal
d.—diagonal lower l. to upper r.
t.—top
b.—bottom
c.—center

l.—left
r.—right
1—die print large margins
2—die print small margins
3—plate print on India paper
4—plate print on cardboard
5—plate print on stamp paper
imperf
6—plate print on stamp paper
perf.
7—plate print on experimental
paper

Hawaii

By American Bank Note Co., N. Y.
1889. Reproductions of 1853 Issue.

9A-TC. 5 Cents.

Die No. C-217.

Size of die sinkage 83 x 57mm.

1. Trial color large die proof on India paper die sunk on card.

7 i/0 deep r-orange 50.00

5. Trial color plate proof on wove paper .004" thick.

69 o/5 black 25.00

9A-P2. Die proof on India paper on card 30 x 34mm.

Size of die sinkage 49.5 x 63mm.

One seen is dry print poorly printed "POSTAGE" and "Hawaiian."

45 n/2 dull v. dusky b-g-blue

(N) 50.00

9B-TC. 13 Cents.

Die No. C-218.

Size of die sinkage 49.5 x 63mm.

1. Trial color large die proof on India paper die sunk on card.

7 i/0 deep orange 50.00

5. Trial color plate proof on wove paper .004" thick.
69 o/5 black 25.00



1860.

15E-A.

15E-A. 1 Cent.

Die essay on pale yellow paper
.011" thick 26 x 23mm.
69 o/5 black 75.00

1860. Engraved in Boston, Mass.



15E-B, 14E-B, 14aE-B.

15E-B. 1 Cent.

Small die essay on 21 f/2 dull faint
o-y-yellow card .009" thick about
28 x 36mm.

1 k/0 dark red	12.50
1 m/3 dismal dusky red	12.50
13 i/0 deep o-y-orange	12.50
15 m/1 dim dusky y-orange (brown)	12.50
39 m/1 dim dusky blue- green	12.50
69 j/0 v. deep r-v-red	12.50

14E-B. 2 Cents.

Small die essay on 21 f/2 dull faint
o-y-yellow card .009" thick about
28 x 36mm.

1 k/0 dark red	12.50
1 m/3 dismal dusky red	12.50
13 i/0 deep o-y-orange	12.50
15 m/1 dim dusky y-orange (brown)	12.50
35 m/1 dim dusky green	12.50
39 m/1 dim dusky b-green	12.50
48 m/1 dim dusky m.g-b- blue	12.50

14aE-B. 3 Cents.

Small die essay on 21 f/2 dull faint
o-y-yellow card .009" thick about
28 x 36mm.

1 k/0 dark red	12.50
1 m/3 dismal dusky red	12.50
15 m/1 dim dusky y-orange (brown)	12.50
39 m/1 dim dusky b-green	12.50
48 m/1 dim dusky m.g-b- blue	12.50

By National Bank Note Co., N. Y.



1864-71.

30E-A.

Princess Victoria Kamamalu.

30E-A. 1 Cent.

Size of die sinkage 64 x 76mm.

Vignette engraved by Alfred Jones.

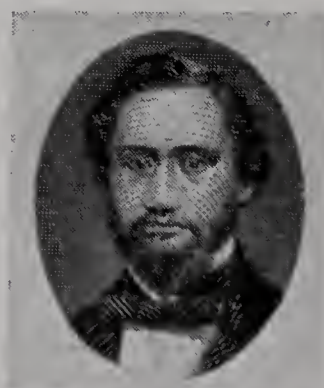
1. Large die essay of vignette only.
On India paper die sunk on card.
(1 known)
69 o/5 black 50.00

30P. Die No. 2226.

Size of die sinkage 63 x 76mm.

Vignette engraved by Alfred Jones.

1. Large die proof on India paper die
sunk on card.
59 m/2 dull dusky violet 50.00
3. Plate proof on India paper.
61 k/1 dim dark v-r-violet
(N) 15.00
61 k/1 pair 35.00
61 k/1 block of 4 75.00
69 k/4 smoky dark r-v-red 12.50



31E-A.

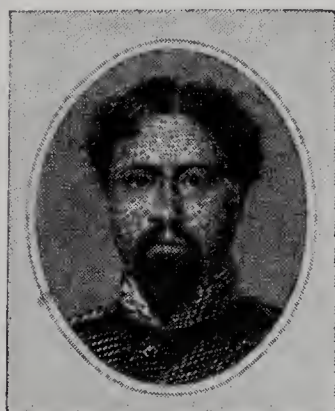
King Kamehameha IV.

31E-A. 2 Cents.

1. Large die essay of vignette only.
Unfinished right cheek and shirt.
On India paper 60 x 63mm.
69 o/5 black 45.00

31P. Size of die sinkage 62 x 63mm.

1. Large die proof on India paper die sunk on card.
5 i/0 deep o-o-red (N) 50.00
3. Plate proof on India paper
3 j/0 v. deep o-red 15.00
3 j/0 pair 35.00
5 i/0 deep o-o-red (N) 12.50
5 i/0 pair 30.00
- 3S. Plate proof on India paper hybrid mounted on 6"x8" card over printed large SPECIMEN and "Postage Stamp/From National Bank Note Co., N. Y./ No. 1 Wall St. New York" in blue-green overlapping on card.
5 i/0 deep o-o-red 20.00



32E-A.

32E-A. 5 Cents.

Size of die sinkage 62 x 74 mm.

- a. Large die essay of vignette only unfinished collar, ear, etc.

On India paper die sunk on card.
(1 known)

- 5 i/0 deep o-o-red 50.00
- 48 n/1 dim v. dusky m.g-b-blue 50.00

- b. Large die essay of completed vignette only.

On India paper die sunk on card.

- 69 o/5 black 30.00

32TC1. Trial color large die proof on India paper die sunk on card.

- 69 o/5 black 50.00

3. Trial color plate proof on India paper.

- 3 k/2 dull dark o-red 25.00
- 5 i/0 deep o-o-red 25.00
- 7 m/1 dim dusky r-orange 25.00
- 13 i/0 deep o-y-orange 25.00
- 39 m/1 dim dusky b-green 25.00
- 63 1/4 smoky v. dark r-violet 25.00

32P1. Large die proof on India paper die sunk on card.

- 48 n/1 dim v.dusky m.g-b-blue (N) 50.00

3. Plate proof on India paper.

- 47 m/0 dusky g-b-blue (N) 12.50
- 47 m/0 pair 30.00
- 48 m/1 dim dusky m.g-b-blue (N) 12.50
- 48 n/1 dim v. dusky m.g-b-blue (N) 12.50



33E-A.

Kamehameha V.

33E-A. 6 Cents.

Size of die sinkage 63.5 x 77mm.

1. Large die essay of vignette only. Shadows on left side of face unfinished. On India paper die sunk on card.

- 69 o/5 black 50.00

33P. Die No. 2267.

Size of die sinkage 64 x 75mm.

Vignette engraved by Alfred Jones.

1. Large die proof on India paper die sunk on card.

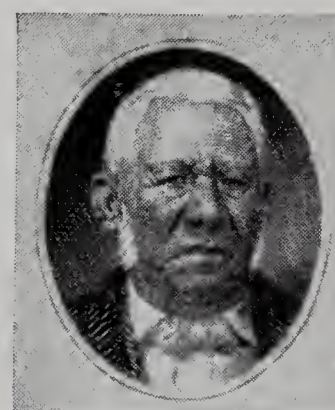
- 37 m/1 dim dusky g-b-green (N) 55.00

- 39 m/1 dim dusky b-green (N) 50.00

3. Plate proof on India paper.

- 37 m/1 dim dusky g-b-green (N) 12.50

- 37 m/1 pair 30.00



34E-A.

Mataio Kekuanaoa.

34E-A. 18 Cents.

Die No. 2268.

Size of die sinkage 63 x 76mm.

1. Large die essay of vignette only on India paper die sunk on card.

- 11 m/2 dull dusky orange (brown) 50.00

- 69 o/5 black 50.00

34TC1. Trial color large die proof on India paper die sunk on card.

- 5 i/0 deep o-o-red 60.00

- 7 i/0 deep r-orange 60.00

- 15 k/0 dark y-orange (47 x 55mm.) 50.00

34P1. Large die proof on India paper die sunk on card.

- 3 k/0 dark o-red 50.00

3. Plate proof on India paper.

1 k/1 dim dark red	12.50
1 k/1 pair	30.00
1 k/1 block of 4	65.00
3 k/0 dark o-red	12.50
3 k/0 pair	30.00

1875.**35TC. 2 Cents.**

Size of die sinkage 64 x 75mm.
Vignette engraved by G. F. C.
Smillie in 9 days.

1. Trial color large die proof on India paper die sunk on card.

69 o/5 black	60.00
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6. Trial color plate proof on stamp paper perf. 12 gummed.

1 m/3 dismal dusky red	50.00
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35P1. Large die proof on India paper die sunk on card.

9 m/1 dim dusky o-r-orange (N brown)	50.00
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3. Plate proof on India paper.

9 m/1 dim dusky o-r-orange (N brown)	12.50
9 m/1 pair	30.00
9 m/1 block of 4	75.00

36TC. 12 Cents.

Size of die sinkage 63 x 74mm.
Vignette engraved by Alonzo
Schoff.

1. Trial color die proof on India paper die sunk on card.

51 m/2 dull dusky b-v-blue	60.00
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36P1. Large die proof on India paper die sunk on card.

69 o/5 black (N)	50.00
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3. Plate proof on India paper

69 o/5 black (N)	12.50
69 o/5 pair	30.00

By American Bank Note Co., N. Y.

1882.**37TC. 1 Cent.**

Size of die sinkage 65 x 69mm.
Vignette engraved by Alfred Jones.

1. Trial color large die proof on India paper die sunk on card. (1 known)

69 o/5 black	60.00
--------------	-------

37P3. Plate proof on India paper.

47 m/1 dim dusky g-b-blue (N)	15.00
47 m/1 block of 4	90.00

40P. 10 Cents.

Size of die sinkage 65 x 69mm.
Vignette engraved by G. F. C.
Smillie.

1. Large die proof on India paper die sunk on card.

69 o/5 black (N)	50.00
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3. Plate proof on India paper.

69 o/5 black (N)	15.00
------------------	-------

41P. 15 Cents.**3. Plate proof on India paper.**

9 m/0 dusky o-r-orange (N)	15.00
9 m/0 pair	32.50

1883-86.**42P. 1 Cent.****3. Plate proof on India paper**

39 m/1 dim dusky b-green	15.00
39 m/1 block of 4	90.00

43P. 2 Cents.**3. Plate proof on India paper.**

72 j/0 v. deep m.v-r-red (N)	20.00
72 j/0 block of 4	100.00

47P. 25 Cents.

Die No. C-98.

Size of die sinkage 62 x 76mm.

1. Large die proof on India paper die sunk on card.

59 m/5 violet-black (N)	50.00
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3. Plate proof on India paper.

69 k/4 smoky dark r-v-red (N)	15.00
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48P. 50 Cents.**2. Small die proof sunk 28 x 31mm. with rounded corners on cardboard .028" thick 49 x 60mm.**

5 j/0 v. deep o-o-red (N)	40.00
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3. Plate proof on India paper.

5 j/0 v. deep o-o-red (N)	15.00
---------------------------	-------

49P. 1 Dollar.

Die No. C-99.

Size of die sinkage 61 x 71mm.

Vignette engraved by Alfred Jones.

1. Large die proof on India paper die sunk on card.

5 i/0 deep o-o-red (N)	50.00
------------------------	-------

3. Plate proof on India paper.

1 j/0 v. deep red	15.00
1 j/0 block of 4	90.00
5 i/0 deep o-o-red (N)	15.00
5 i/0 pair	32.50

49TC3. Trial color plate proof on India paper.

69 o/5 black	25.00
--------------	-------

1886. For illustration see front cover.**50P. 2 Cents.**

Official reproduction.

Die No. "COPY C-141"

Size of die sinkage 62 x 69mm.

1. Large die proof on India paper die sunk on card.

3 k/0 dark o-red	60.00
------------------	-------

3. Plate proof on India paper.

5 i/0 deep o-o-red	15.00
5 j/0 v. deep o-o-red	15.00
5 j/0 pair	40.00

1889.**51TC3. Trial color plate proof on India paper.**

One seen is mounted on thin card
and bottom line cut off.

69 o/5 black	25.00
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1890. 52E-A.
Queen Liliuokalani.

52E-A. 2 Cents.
Size of die sinkage 71.5 x 99.5mm.
1. Large die essay of vignette only.
Unfinished face, butterfly, dress,
background, etc.
On India paper die sunk on card.
53 m/2 dull dusky v-blue 50.00

52P. "Queen of Hawaii 1891"
Die No. C-252.
Size of die sinkage 72 x 100mm.
1. Large die proof on India paper die
sunk on card.
51 m/2 dull dusky b-v-blue (N) 50.00
2. Small die proof on India paper
26 x 46mm. on card 53 x 62mm.
51 m/2 dull dusky b-v-blue (N) 40.00
3. Plate proof on India paper.
51 m/2 dull dusky b-v-blue (N) 15.00
51 m/2 pair 35.00

52C-P. 5 Cents.
3. Plate proof on India paper.
47 m/2 dull dusky g-b-blue 15.00

1894.
74P. 1 Cent.
Die No. C-292.
Size of die sinkage 62 x 62mm.
1. Large die proof on India paper die
sunk on card.
17 i/0 deep y-y-orange (N) 50.00
3. Plate proof on India paper.
17 i/0 deep y-y-orange (N) 17.50

75P. 2 Cents.
Die No. 6-293.
Size of die sinkage 62 x 63mm.
1. Large die proof on India paper die
sunk on card.
15 m/2 dull dusky y-orange (N brown) 50.00
3. Plate proof on India paper.
15 m/2 dull dusky y-orange (N brown) 17.50

76P. 5 Cents.
Die No. C-294.
Size of die sinkage 62.5 x 62.5mm.
1. Large die proof on India paper die
sunk on card.
1 k/0 dark red (N) 50.00
3. Plate proof on India paper.
1 k/0 dark red (N) 17.50

77P. 10 Cents.
Die No. C-295.
Size of die sinkage 62 x 63mm.
1. Large die proof on India paper die
sunk on card.
33 m/1 dim dusky g-y-green (N) 50.00
3. Plate proof on India paper.
33 m/1 dim dusky g-y-green (N) 17.50
4. Plate proof on cardboard .015"
thick.
33 m/1 dim dusky g-y-green (N) 10.00
33 m/1 block of 4 50.00

78P. 12 Cents.
Die No. C-304.
Size of die sinkage 62 x 61.5mm.
1. Large die proof on India paper die
sunk on card.
47 m/1 dim v. dusky g-b-blue (N) 50.00
3. Plate proof on India paper.
47 n/1 dim v. dusky g-b-blue 17.50

79P. 25 Cents.
Die No. C-296.
Size of die sinkage 63 x 62mm.
1. Large die proof on India paper die
sunk on card.
48 m/1 dim dusky m.g-b-blue (N) 50.00
3. Plate proof on India paper.
48 m/1 dim dusky m.g-b-blue (N) 17.50

82P. 5 Cents.
3. Plate proof on India paper.
47 n/2 dull v. dusky g-b-blue (N) 25.00

O1P. Official

O1P. 2 Cents.
Size of die sinkage 56-5 x 61.5mm.
1. Large die proof on India paper die
sunk on card.
37 m/1 dim dusky green (N) 50.00
39 m/1 dim dusky b-green 50.00
3. Plate proof on India paper on card.
39 m/1 dim dusky b-green (N) 10.00
39 m/1 pair 25.00

O2P. 5 Cents.
Die No. C-356.
Size of die sinkage 62 x 75mm.
1. Large die proof on India paper die
sunk on card.
17 n/1 dim v. dusky y-y-orange (N) 40.00
3. Plate proof on India paper.
17 n/1 dim v. dusky y-y-orange (N) 10.00
17 n/1 pair 25.00

O3P. 6 Cents.

Size of die sinkage 61.5 x 77mm.

1. Large die proof on India paper die sunk on card.

48 m/1 dim dusky m.g-b-blue (N) 40.00

3. Plate proof on India paper.

47 n/1 dim v. dusky g-b-blue (N) 10.00

47 n/1 pair on card backing 25.00

O4TC. 10 Cents.

Size of die sinkage 61.5 x 77mm.

1. Trial color large die proof on India paper die sunk on card.

69 o/5 black 50.00

O4P1. Large die proof on India paper on card.

71 j/0 v. deep v-r-red (N) 40.00

3. Plate proof on India paper

71 j/0 v. deep v-r-red (N) 10.00

71 j/0 pair 25.00

O5TC. 12 Cents.

Size of die sinkage 62 x 77mm.

1. Trial color large die proof on India paper die sunk on card.

69 o/5 black 50.00

O5P1. Large die proof on India paper die sunk on card.

9 k/0 dark o-r-orange (N) 40.00

3. Plate proof on India paper.

9 k/0 dark o-r-orange (N) 10.00

9 k/0 pair 25.00

O6TC. 25 Cents.

Size of die sinkage 62 x 77 mm.

1. Trial color large die proof on India paper die sunk on card.

69 o/5 black 50.00

O6P1. Large die proof on India paper die sunk on card.

51 m/2 dull dusky b-v-blue (N) 40.00

3. Plate proof on India paper.

51 m/2 dull dusky b-v-blue (N) 10.00

51 m/2 pair 25.00

Envelopes.

By American Bank Note Co., N. Y.

1884. For Illustration see front cover.

Relief engravings from untrimmed die on proof paper with laid lines 2mm. apart and chain lines 20mm. apart.

U1TC. 1 Cent.

Die No. C-111.

1. Trial color large die proof on proof paper with solid color 86 x 47mm.

5 i/0 deep o-o-red 15.00

U2TC. 2 Cents.

Die No. C112.

1. Trial color large die proof on proof paper with solid color 62 x 43mm.

13 h/0 m. deep o-y-orange 15.00

U3P. 4 Cents.

Die No. C-113.

1. Large die proof on proof paper with solid color 85 x 46mm.

5 i/0 deep o-o-red (N) 15.00

U4P. 5 Cents.

Die No. C-114.

1. Large die proof on proof paper with solid color 59 x 44mm.

48 k/1 dim dark m.g-b-blue (N) 15.00

U5TC. 10 Cents.

Die No. C-115.

1. Large die proof on proof paper with solid color 61 x 45mm.

19 m/2 dull dusky y-o-yellow (brown) 15.00

Postal Cards**1882.****UX1TC. 1 Cent.**

1. Trial color die proof on India paper 136 x 80mm.

9 k/0 dark o-r-orange 30.00

39 m/1 dim dusky b-green 30.00

UX2P. 2 Cents.

1. Die proof on India paper 134 x 79mm.

71 o/5 slate black (N) 30.00

UX3P. 3 Cents.

Die proof on India paper 146 x 82mm.

39 m/1 dim dusky b-green (N) 30.00

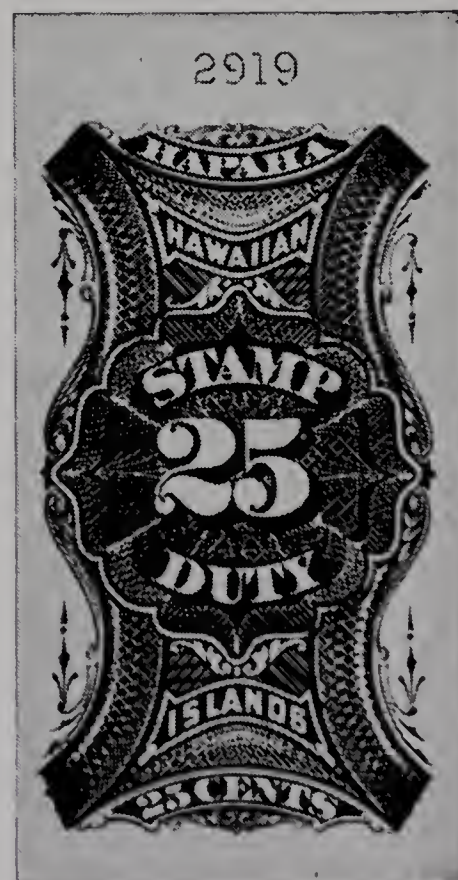
1894.**UX8TC. 1 Cent.**

Trial color die proof of stamp design cut square, with A. B. N. Co. Imprint on India paper.

69 o/5 black 20.00

Revenues

By American Bank Note Co., N. Y.



1877.

R1P.

R1TC2. 25 Cents.

Die No. 2919.

- g. 1879. Trial color small die proofs on white soft proof paper .003" thick about 32 x 50mm. on card 43 x 56mm. (Goodall)
- | | |
|------------------------------------|-------|
| 5 k/1 dim dark o-o-red | 10.00 |
| 15 m/2 dull dusky y-orange (brown) | 10.00 |
| P1. 37 m/1 dim dusky g-b-green (N) | 10.00 |
| 43 m/2 dull dusky g-blue | 10.00 |
| 71 o/5 slate-black | 10.00 |

R1P3. Plate proof on India paper.

- | | |
|----------------------------|-------|
| 35 m/1 dim dusky green (N) | 5.00 |
| 35 m/1 pair India on card | 12.50 |



R2P.

R2TC2. 50 Cents.

Die No. 2918.

- g. 1879. Trial color small die proofs on white soft wove paper about 33 x 50mm. on card 43 x 56mm. (Goodall)
- | | |
|------------------------------------|-------|
| 5 k/1 dim dark o-o-red | 10.00 |
| 15 m/2 dull dusky y-orange (brown) | 10.00 |
| 37 m/1 dim dusky g-b-green | 10.00 |
| 43 m/2 dull dusky g-b-blue | 10.00 |
| 71 o/5 slate-black | 10.00 |

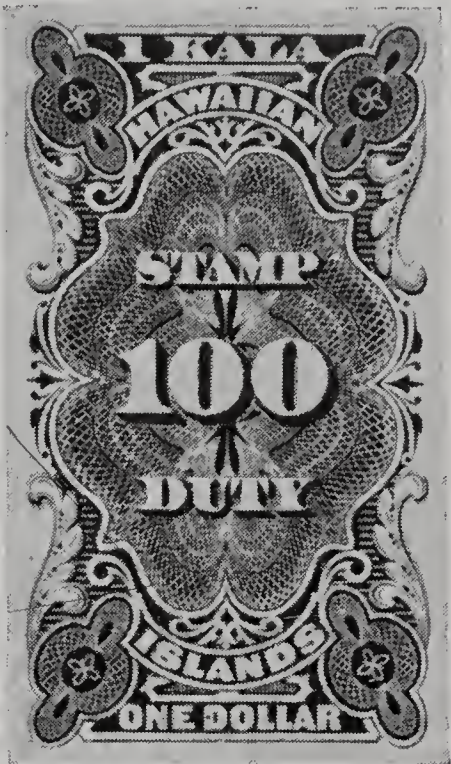
R2P3. Plate proof on India paper.

- | | |
|----------------------------|-------|
| 13 k/0 dark o-y-orange (N) | 5.00 |
| 13 k/0 pair India on card | 12.50 |

R3TC2. 1 Dollar.

Die No. 2944.

- g. 1879. Trial color small die proof on white soft wove paper about 32 x 50mm. on card about 43 x 56mm. (Goodall)
- | | |
|------------------------------------|-------|
| 5 k/1 dim dark o-o-red | 10.00 |
| 15 m/2 dull dusky y-orange (brown) | 10.00 |



R3P.

- | | |
|-----------------------------------|-------|
| 37 m/1 dim dusky g-b-green | 10.00 |
| 43 m/2 dull dusky g-b-blue | 10.00 |
| R3P2. 71 o/5 slate-black | 10.00 |
| R3P3. Plate proof on India paper. | |
| 69 o/5 black (N) | 5.00 |
| 69 o/5 pair on India on card | 12.50 |



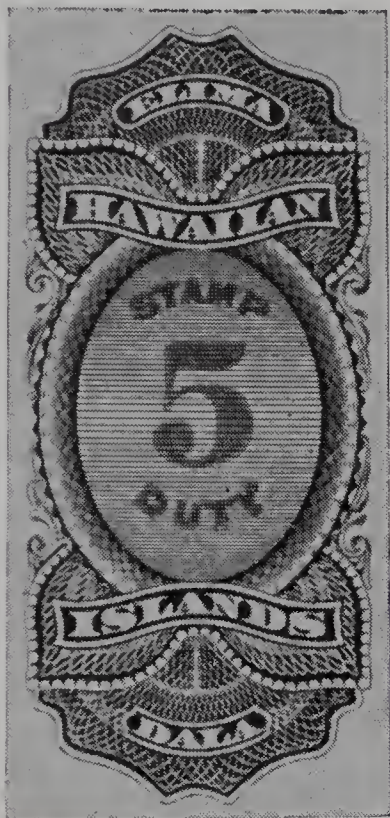
R4E.

R4E. 5 Dollars.

Die No. 3177.

- g. 1879. Small die essay without typographed "STAMP/5/DUTY." On white soft wove paper about 33 x 50mm. on card about 46 x 57mm. (Goodall)
- | | |
|------------------------|-------|
| 5 k/1 dim dark o-o-red | 10.00 |
|------------------------|-------|

15 m/2 dull dusky y-orange (brown)	10.00
37 m/1 dim dusky g-b- green	10.00
43 m/2 dull dusky g-b-blue	10.00
71 o/5 slate-black	10.00



R4P3.

R4P3. Plate proof on India paper.

5 k/1 dim dark o-o-red with overprint 48 m/1 dim dusky m.g-b-blue (N)	5.00
5 k/1 pair	12.50



R5E.

R5E. 10 Dollars.

Die No. 3178 in upper right corner,
same die as R6E.

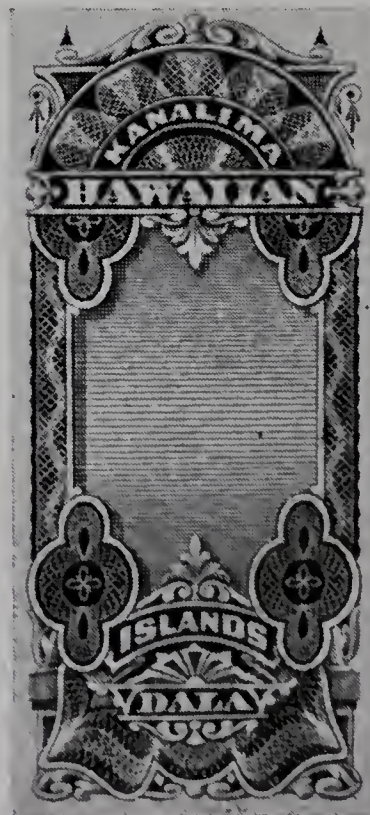
g. 1879. Small die essay without typographed "STAMP/10/DUTY." On white soft wove paper about 28 x 51mm. on card about 35 x 57mm. (Goodall)	
5 k/1 dim dark o-o-red	10.00
15 m/2 dull dusky y-orange (brown)	10.00
37 m/1 dim dusky g-b-green	10.00
43 m/2 dull dusky g-b-blue	10.00
71 o/5 slate-black	10.00



R5P3.

R5P3. Plate proof on India paper.

7 m/1 dim dusky r-orange with overprint 37 m/1 dim dusky g- b-green (N)	5.00
7 m/1 pair	12.50



R6E.

R6E2. 50 Dollars.

Die No. 3178 in upper left corner, same die as R5E.

g. 1879. Small die essay without typographed "STAMP/50/DUTY"

On soft wove paper about 26 x 30mm. on card about 38 x 52mm. (Goodall)

5 k/1 dim dark o-o-red	10.00
15 m/2 dull dusky y-orange (brown)	10.00
37 m/1 dim dusky g-b-green	10.00
43 m/2 dull dusky g-b-blue	10.00
71 o/5 slate-black	10.00

**R6P3.**

R6P3. Plate proof on India paper.

43 m/2 dull dusky g-blue with overprint 3 j/0 v. deep o-red (N)	5.00
43 m/2 pair	12.50



1897.

R11E-Aa.

King Kamehameha I.

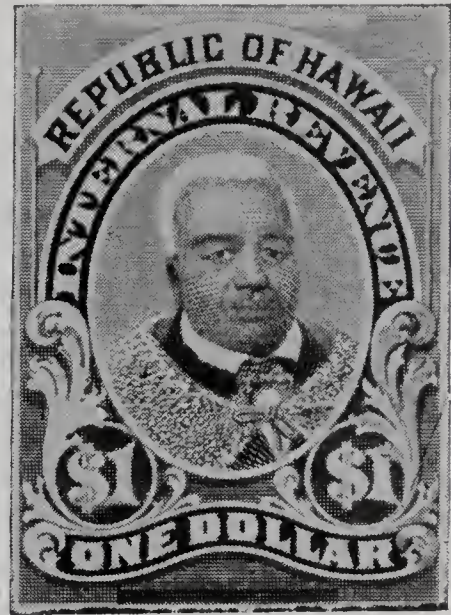
R11E-A. 1 Dollar.

Size of die sinkage 50 x 75mm.

a. Large die essay of vignette only. Unfinished hair, collar, shirt, background, etc.

On India paper die sunk on card.

63 m/1 dim dusky r-violet	40.00
69 o/5 black	45.00

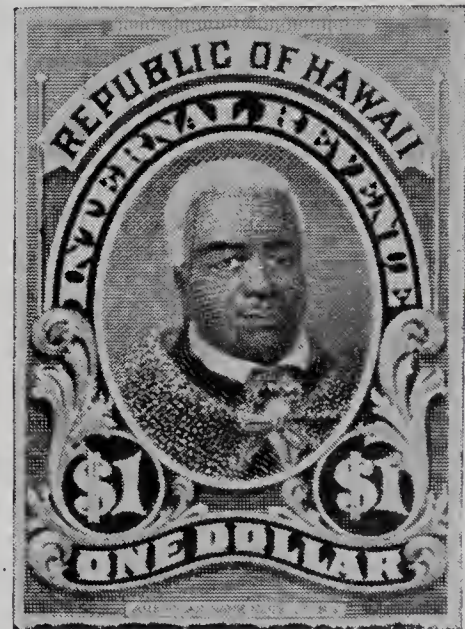
**R11E-Ab.**

Size of die sinkage 50 x 75mm.

b. Large die essay with a. vignette and frame, unfinished shading of top indenture, curved label, foliage above numerals, etc.

On India paper die sunk on card.

41 m/4 smoky dusky b-b-green	50.00
------------------------------	-------

**R11P.****R11P. 1 Dollar.**

Size of die sinkage 50 x 75mm.

1. Large die proof on India paper die sunk on card.

45 n/2 dull v. dusky b-g-blue (N)	45.00
-----------------------------------	-------

3. Plate proof on India paper.

45 n/2 dull v. dusky b-g-blue (N)	5.00
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45 n/2 pair on India on card (N)	12.50
----------------------------------	-------

Kahuli Railroad Parcels.

By American Bank Note Co., N. Y.

1894.

KRP1E-A. Blank Value.

Die No. C-305.

Size of die sinkage 63 x 63mm.?

1. Large master die essay with blank value tablets in corners and without numeral in center.

On India paper on card about 56 x 59mm.



KRP1E-A.

48 m/1 dim dusky m.g-b-
blue 20.00
69 o/5 black 20.00



KRP4P.

KRP4TC. 18 Cents.
3. Trial color plate proof on India
Paper. Engraved.
41 m/4 smoky dusky b-b-
green 5.00

The Sperati Forgeries

The study of the philatelic forgeries by Jean de Sperati in France has been intensified by the recent fanfare of his works by Dean Jennings in the *Saturday Evening Post* early in May. However, the three illustrations of U. S. stamps said to be examples of his work were so clear that it is apparent that the so called forgery of the New York Postmaster's 1845 5 cents stamp was not made from a genuine stamp but from the 1862 so called "reprint." Marginal scratches clearly visible show it to be from position number six of the 1862(?) plate of only nine subjects, actually proofs from a small plate made with the original transfer roll but without the usual gutter burnishing. Proofs from this plate exist in black on white paper, black on bluish paper, and on white paper in scarlet, brown, green and blue. All nine positions on this plate are easily plated. Not having seen the Sperati product it is not apparent whether he only forged the manuscript initials and cancellation on a "reprint" proof or whether he photographically reproduced the proof and then cancelled and forged the manuscript initials.

A previous seven page article "From a Forger's Workshop" by Edwin Mueller in *Mercury Stamp Journal* for February 1949, contains the most complete and thorough account of Ferrari's products, including a complete list of 226 of them. Of greatest help to philatelic experts is a complete book of 226 "die proofs" of all of Sperati's forgeries each signed by him. Such books have been sold to experts who now have no difficulty in identifying his counterfeits even when printed on correct paper with correct cancellations, and "after examining his die proofs there can be no doubt about the fact that all his forgeries are recess-printed. The dies, from which they are printed must be small metal plates of about 32 x 45 mm. size, on which the design has been etched. The transfer process was undoubtedly a photographed one."

Reviews of Publications

India's Stamp Journal for May and June 1948, published by Jal Cooper, Bombay, republished with our permission and credit, Harrison D. S. Haverbeck's article "Essays and Proofs of Jammu and Kashmir" from JOURNALS No. 16 and 17. This excellent monthly is beautifully printed with several color titles, on fine coated paper that gave excellent illustrations reduced from those in our JOURNAL. We are flattered. The May and June issues also contained a very interesting "Printing Inks for Postage Stamps" by Milton Zucher, which illustrates with enlarged photomicrographs the differences in appearance between the U. S. 1917-18 2 cents line engraved and photo-offset stamps. How these two processes require ink of different consistency is ably explained.

BRAZER'S ESSAYS FOR U. S. ADHESIVE STAMPS—Addenda

Confederate States of America



Courtesy Geo. W. Linn

6aE-Aac.

Addenda.

6aE-A. TEN CENTS

In Journal No. 22, page 108, delete "This plate came into possession of the Frank P. Brown Co. of Boston about 1915 and many prints were made on various papers in several colors." and substitute—

This plate of 400 electrotypes was made by De La Rue Co. of London and shipped Nov. 7, 1862.⁽¹⁾ The plate was not used and no official printings were ever made from it. Upon evacuation of Richmond an electrotpe pane of 100 came into possession of a Federal hospital steward who cut it into several sections. August Dietz, Sr. illustrates in his book "The Postal Service of the C. S. A." a sheet of 100 in black, probably printed in Richmond prior to 1868, as well as two (original plate) sections of 3 x 3 (9). Prints from the block of 70 have flaws platable in this 100 block. A damaged block of 9 from which black prints on card were made in 1918 is in the Ohio Archeological Museum, State University, Columbus, Ohio. A better block of 9, but also damaged, was owned in Baltimore, and a block of 70 in Atlanta. In 1924 H. A. Diamant located the block of 10 x 7 (70) in Richmond and had about 50 sheets printed. All gut-

ters on the block of 70 and the two blocks of 9 are 1.5 mm wide, and all prints were privately made. This electrotpe block of 70 is now owned by August Dietz, Sr.

A counterfeit electrotpe plate of 5 x 5 (25) has 2.5 mm gutters and the vignette is darker, printed in two panes on wove paper sheets 254 x 141 mm. Prints were known prior to 1922.

- aa. Plate essay on 19 f/3 dismal faint y-o-yellow .005" thin wove paper. A strip of three and a pair seen are without flaws.
69 o/5 black
- ab. 1918. Plate essay from Columbus block of 9, printed by Frank Baptist.
On white cardboard .010" thick.
69 o/5 black
- ac. Plate essay from repaired electrotpe of original block of 9, printed for Columbus Philatelic Club, banquet. On white semi-glazed paper .004" thick 141 x 172 mm.
49 b/2 dull light blue
- ad. Plate essay on 19 f/2 dull faint y-o-yellow .003" thin wove paper. Printed on back of a block of 3 x 3 (9) from the block of 70 is "ATLANTA, GA./ This sheet of stamps is prese/ printed from the genuine plate/ Confederate made paper. Sta/ through the mails are very rare."
53 b/4 smoky light blue.

BRAZER'S ESSAYS FOR U. S. ADHESIVE STAMPS—Addenda

ae. 1924. Plate essay printed for H. A. Diamant, block of 70. On white .003" thin wove paper watermarked "THE OFFICIAL BOND" in double line block letters 13 mm high. 39 k/1 dim dark b-green

af. 1924. Plate essay printed for H. A. Diamant, block of 70. On 19 f/2 dull faint y-o-yellow .003" thin soft wove paper watermarked "ARCHIVE BOND 1897" in double line block letters 12 mm high.

1 c/1 dim v. light red
48 n/1 dim v. dusky m.g-b-blue

ag. 1924. Plate essay printed for H. A. Diamant, block of 70. On 21 d/2 dull pale o-y-yellow diagonal mesh semi-glazed opaque .0045" thin wove paper.

35 l/1 dim v. dark green

ah. 1924. Plate essay printed for H. A. Diamant from same block of 70. On 41 f/2 dull faint b-b-green diagonal mesh semi-glazed opaque .004" thin wove paper.

49 j/3 dismal v. deep blue

ai. Plate essay printed for J. W. Scott from a block of undamaged 30 with 1.5 mm gutters on thin transparent white .002" thin wove paper, three blocks on a sheet. This was probably a counterfeit electrotpe.

1 i/0 deep red

Counterfeits.

Printed for Howard R. Howard from an electrotpe made from the Columbus Philatelic Club plate of 9 in blocks of 5 x 5 (25) with 2.5 mm gutters, some gummed. Several thousands were printed by The W. M. Linn Sons Company, Columbus, Ohio.

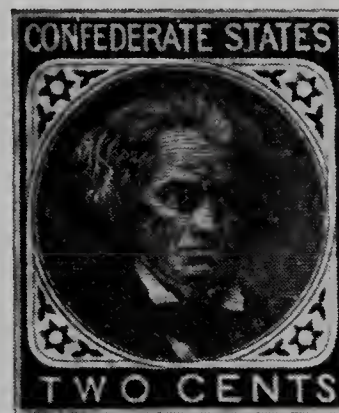
See JOURNAL No. 22, page 108, a, b, c, d, e, f.

b. Paper is diagonal mesh semi-glazed transparent wove. Complete watermark is "SHEEPSKIN/ a ram's head/ PARCHMENT"

c. Paper is diagonal mesh semi-glazed semi-opaque and watermarked "INTEREST STATE BOND" with double line block letters 12 mm high.

f. Change paper to 45 g/3 dismal v. faint b-g-blue diagonal mesh semi-glazed semi-opaque wove paper watermarked "INTEREST STATE BOND" with double line block letters 12 mm high.

(1) "Story of the P. O. D. of the C. S. A. and its Postage Stamps," by August Dietz, Sr., in *Southern Philatelist* June 1926, page 168.



8E-A.

8E-A TWO CENTS.

See JOURNAL No. 22, page 108. The four 100 electrotpe panes are now owned by August Dietz, Sr.

a. Plate essay typographed with 1.5 mm wide gutters, pane of 100 on 21 g/2 dull v. faint o-y-yellow vellum paper .005" thick. 39 m/0 dusky b-green 69 o/5 black

14E-A ONE CENT.

Journal No. 22, page 107.

Vignette was engraved by Jean Ferdinand Joubert.

6E-A FIVE CENTS.

Journal No. 22, page 108.

Vignette was engraved by Jean Ferdinand Joubert.

UNITED STATES



1902.

301E-B.

301E-B. TWO CENTS.

Size of design 48 x 58 mm.

Designed by R. Ostrander Smith. Ink and pencil sketch essay for frame.

On 19 f/2 dull faint y-o-yellow wove paper.

77 x 53 mm. (Unique)

69 o/5 black

303E-A. FOUR CENTS.

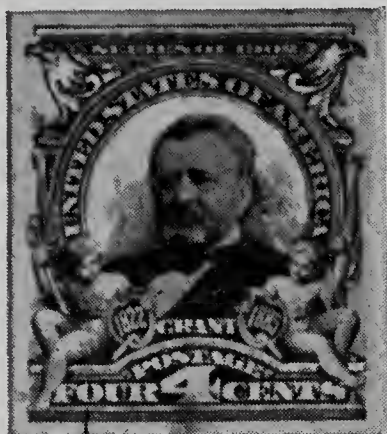
Size of design 19 x 22 mm.

Designed by R. Ostrander Smith. Essay photo retouched with ink and white wash.

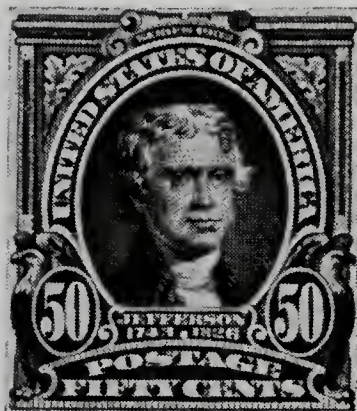
On thick photo paper 20.5 x 24 mm. (Unique)

69 o/5 black

BRAZER'S ESSAYS FOR U. S. ADHESIVE STAMPS—Addenda

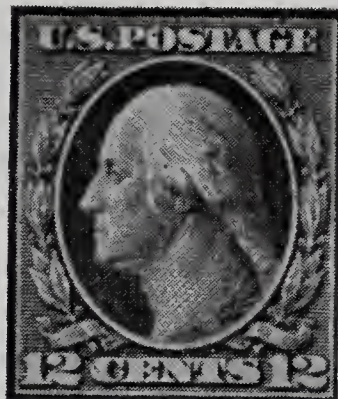


303E-A.



310E-B.

Insert illustration on page 179.



338aE.

1908.

Insert illustration on page 184.



1912.

385aE-Ah.

Insert illustration on page 188.



1920.

549E-B.

549E-B. TWO CENTS.

Size of die sinkage 188 x 73.5 mm.

Designed by C. A. Houston.

Vignette etched by Louis S. Schofield.

Figures engraved by G. F. C. Smillie.

Frame engraved by L. S. Schofield.

Lettering engraved by E. M. Weeks.

Large die essay unfinished engraving of vignette, clouds, etc.

On India paper die sunk on card. (1 known)

69 o/5 black



550E-B.

550E-B. FIVE CENTS.

Size of die sinkage 88.5 x 74 mm.

Designed by C. A. Huston.

Vignette engraved by G. F. C. Smillie.

Frame engraved by L. S. Schofield.

Lettering engraved by E. M. Weeks.

Large die essay, unfinished engraving of vignette, figures at left. etc. (1 known)

48 m/1 dim dusky m.g-b-blue (N)



1923.

555E-B.

555E-B. THREE CENTS.

Designed by C. A. Huston.

Vignette engraved by John Eissler.

Frame engraved by E. M. Hall.

Small die essay, dark background in vignette and right side of face unfinished.

On India paper on card 26 x 30 mm. (1 known)

58 m/1 dim dusky m.v-b-violet (N)

560E-A. EIGHT CENTS.

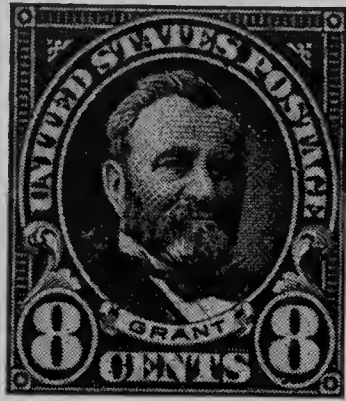
Designed by C. A. Huston.

Vignette etched by L. S. Schofield.

Vignette engraved by John Eissler.

Frame engraved by E. M. Hall.

BRAZER'S ESSAYS FOR U. S. ADHESIVE STAMPS—Addenda

**560E-A.**

Large die essay, dark background in vignette and head is larger. (2 known)
25 m/2 dull dusky y-g-yellow (N)

**573E-B.****573E-B. FIVE DOLLARS.**

Designed by C. A. Huston.
Vignette engraved by John Eissler.
Large die essay engraving of vignette only.
On India paper on card 73 x 88 mm. (1 known)
48 m/1 dim dusky m.g-b-blue (N)

**1926. 629E-C. TWO CENTS.**

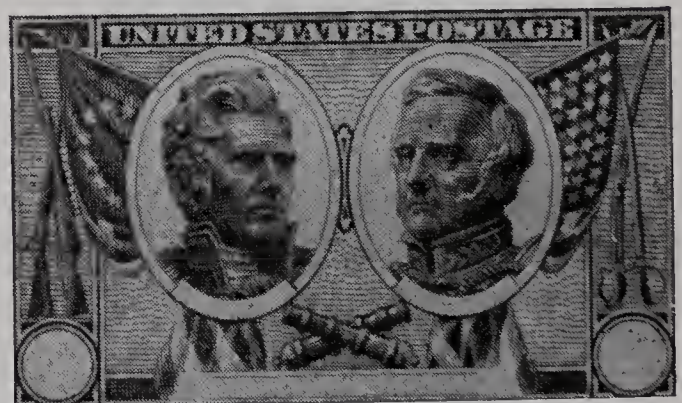
Designed by C. A. Huston.
Vignette engraved by John Eissler.
Large die essay, unfinished engraving of vignette, background, foreground, flags, ribbon shading, etc.
On India paper on card 93.5 x 66 mm. (1 known)
1 k/0 dark red (N)

702E-B. TWO CENTS.

Designed by C. A. Huston and A. R. Meissner.
Vignette engraved by John Eissler and G. F. Wittenauer.
Letter engraved by E. M. Hall.
Size of die sinkage 88.5 x 100 mm.
Large die essay, red cross missing.
On India paper die sunk on card. (1 known)
69 o/5 black

**1931.****702E-B.****1932.****718aE-L.****718aE-L. TWO CENTS.**

Size of die sinkage 88.5 x 110 mm.
Designed by Victor Mc Closkey, Jr.
Vignette engraved by John Eissler.
Frame engraved by E. M. Hall.
Four plates were made from this die when the rate was changed and no plates printed (King & Johl Vo.2).
Large die essay on India paper die sunk on card. (1 known)
1 i/0 deep red

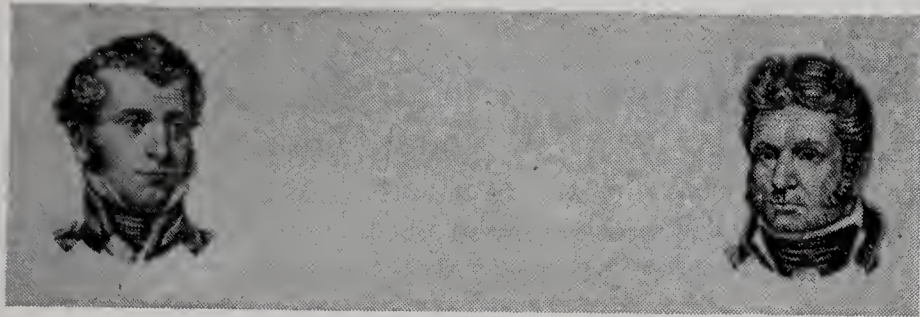
**1936.****786E-B.****786E-B. TWO CENTS.**

Size of die sinkage 102 x 89 mm.
Portraits engraved by John Eissler.
Large die essay on India paper die sunk on card. Frame design not approved. (1 known)
1 i/0 deep red (N)

791E-A. TWO CENTS.

Size of die sinkage 102 x 89 mm.
Portraits engraved by John Eissler.
Large die essay of portraits only, on India paper die sunk on card. (1 known)
1 i/0 deep red (N)

BRAZER'S ESSAYS FOR U. S. ADHESIVE STAMPS—Addenda



791E-A.



1937.

793E-A.

793E-A. FOUR CENTS.

Size of die sinkage 102 x 88 mm.
 Portraits engraved by John Eissler.
 Large die essay of portraits only,
 on India paper die sunk on card.
 (1 known)
 13 m/1 dim dusky o-y-orange
 (brown)



1930.

J69E-C.

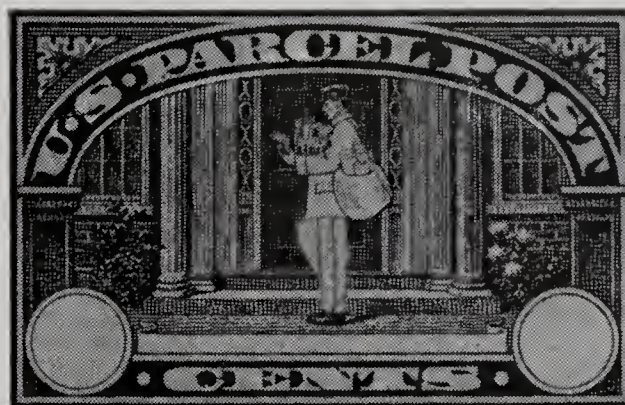
J69E-C. ONE HALF CENT.

Size of die sinkage 76 x 88 mm.
 Large die essay without engraving

in numerals.

On India paper die sunk on card.
 (1 known)

1 k/0 dark red (N)



1912.

Q2E-D.

Size of die sinkage 100 x 76 mm.
 Designed by C. A. Huston.
 Vignette engraved by John Eissler.
 Frame engraved by E. M. Hall.
 Large die essay unfinished. On
 India paper die sunk on card. (1
 known)
 69 o/5 black

CANAL ZONE



1931.

C5E-A.

C5E-A. BLANK VALUE.

Size of die sinkage 101 x 88 mm.
 Large master die essay with blank
 value tablets. On India paper die
 sunk on card. (1 known)
 15 m/5 orange-black

United States Proofs

Linns Weekly Stamp News, Columbus, Ohio, on November 6, 1937 had a front page article on "United States Proofs" answering a reader who asked the source, "where and when sold," etc. "Being made from the entire plate, blocks are common among plate proofs and it is from these proofs that most of our knowledge of plate varieties, makeup, and imprint of the early United States issues has been obtained."

This unsigned article also tells us that proofs of the stamps issued during President Harding's administration might then be seen at the Harding home at Marion, Ohio; a 11c Hayes proof at President Hayes' home in Spiegel Grove Park, Fremont, Ohio; and a proof of the Vermont Sesquicentennial stamp at Bennington, Vt. "At other museums may also be found proofs and philatelic items of similar nature. What examples do you personally know of?"

Documentation

By the Editor

A fault all too common on the part of philatelic writers, especially in this country, is their failure to give credit where credit is due. We refer particularly to the lack of documentation when making use of the research and knowledge of others, especially in the case of matter that is copyrighted. A writer who borrows such information should be careful to give its original source, citing name, date and publication, either in the text or as a footnote. A general credit given at the beginning or end of an article or book, without specific references, does not inform the reader who is the real author of particular information. To avoid any possible suspicion of plagiarism, particular items of fact or opinion should be completely documented and credited whenever possible. If not, then the writer should be careful to make clear just what is his own contribution and what is the work of others. By so doing the writer gives a reader confidence in his credibility and escapes responsibility for the errors of others that may later be discovered. No living person knows what actually transpired before he was born except by the writings or by word of mouth of those alive at the time; therefore, except for general knowledge taught us all, a reader is entitled to know how the writer knows who said it, and when. The date is desirable as the original author may have revised his early writing when later information became available to him. Serious philatelic writing and research for important historical facts require much time and effort and are generally unremunerated. Sometimes authors pay for the acquisition of philatelic matter and also even for the privilege of presenting it and illustrations to their readers. In some instances contributions to periodicals are preliminary to later publication in a book. When not paid for they legally remain his property, so we are informed. Honesty and courtesy require that an author's permission be obtained prior to quoting or using important or extensive parts of his writing or illustrations, and any stipulations should be strictly complied with.

These remarks are more applicable, of course, to writings of a serious character, those that presume to present new knowledge or new accretions to the old. In articles of a more popular and ephemeral sort, a thorough documentation would obviously be unnecessary and even out of place.

Clarence H. Eagle, Esq.

By Clarence W. Brazer

He had first choice from sections 6 to 14 inclusive of the Hiram E. Deats collection of U. S. Revenue Essays and Proofs and the material added from this source alone would at the time have rivaled any other similar collection. Early in 1912 he announced his intention, which was carried out after the New York Exhibition in 1913, of presenting his U. S. Revenue Stamp, Essay and Proof Collection to the Print Department of the Congressional Library at Washington where the volumes may now be seen upon application to Dr. Leicester B. Holland, the Curator.

This collection was the best all around United States Revenue collection ever assembled. It comprised not only the regular revenues, imperf., part perf., and perf. in singles, pairs, blocks, etc., but also the finest collection of Match and Medicine Stamps ever accumulated; then added to this a wonderful collection of Revenue Essays and Proofs, Die Proofs and Plate Proofs in singles and blocks, many of which are with Plate Number and Imprint. There are many, many pieces in the above collection that are absolutely unique.

He had a remarkably complete collection of 1869 unique drawings. Essays and Proofs, 454 lots of which were sold at auction after his death for his executor, Harold D. Watson, by J. C. Morgenthau, on May 15, 16 and 17, 1923. Many of his essays and proofs were obtained from Lord Crawford's collection, as well as autographs of the National Bank Note Company Officials, portrait and letter engravers.

Percy Doane sold at auction his collection of Match and Medicine stamps, and J. M. Bartels sold other portions of his collection. (*Philatelic Gossip*, May 3, 1941).

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to the Editor. When sales are not reported no prices realized were received, or items were imperfect or not important, or similar sales were recently reported.

Auction catalogs should illustrate all essays not illustrated in standard Catalogs.

Our Essay Proof numbers are Scott's stamp numbers with E. P. S. Catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL.

U. S. Essay numbers are from Brazer's Catalog of Essays for U. S. Adhesive Stamps, and its Addenda.

H. R. Harmer, Ltd., London Sale, March 7, 1949.

J. M. Perkin's Falkland Islands

Most of these are excellently illustrated in the Catalog.

1878	1p sepia trial color plate proof, horizontal pair	1TC5	74.00
	6p bright blue trial color plate proof "SPECIMEN" pair	3TC5S	50.00
	1s gray-brown trial color plate proof, corner margins	4TC5	33.00
1898	2s6p and 5s normal color (2) large die proofs on India paper die sunk on card	20,21P1	184.00
	2s6p green, 5s brown (2) plate proofs imperf. SPECIMEN perf	20,21TC5S	66.00
1904-05	black die essay of vignette only die sunk on white paper	22E-A	62.00
	blank value black (2) master die essays "2 OCT 1903" and "23.10.03"	22E-C	76.00
	blank value blue master die essay on thin white paper "22 OCT 1903"	22E-C	46.00
	½p black (2) trial color large die sunk proofs on paper "30 NOV 03" and "AFTER STRIKING"	22TC1	70.00
	1p blue trial color large die sunk proof on thin paper	23TC1	46.00
	1p black trial color large die sunk proof on thin paper "AFTER STRIKING"	23TC1	46.00
	2 ½p black (2) trial color large die sunk proofs on paper "14. DEC. 03" and "AFTER STRIKING"	25TC1	84.00
	blank value black (2) trial color large die sunk essays on thin paper "11 NOV 1903"	28E-C	132.00
	blank value ultramarine, red (2) trial color large die sunk essays on thin paper	28E-C	124.00
	3s black trial color small die proof on paper sunk on card	28TC2	52.00
	1p, 2p, 3s, 5s normal color plate proofs on wmk paper imperf. o. g. with same stamps	23,24,28,29P5	200.00
	½p, 1p, 2 ½p, 3s black, 2p, 6p, 1s, 5s ultramarine trial color proofs	22 to 29TC5	192.00
	1p black trial color typograph reversed color die proof on glazed card "28 DEC 10" and "AFTER STRIKING"	23TC1	56.00
1911	2 ½p sepia water color model essay "SOUTH GEORGIA." King George head engraved "Sept. 8th. 11"- "Approved/initialed/12.9.11" in ink and "CANCELLED" in indelible pencil on mat card	33E-A	200.00
1912	black die essay of King's head vignette apparently unfinished on white paper	30E-Aa	40.00
	black die essay of King's head vignette further engraved on white paper	30E-Ab	52.00
	black small master die essay with blank values on white paper	30E-C	42.00
	½p ultramarine trial color plate proof on white paper, block of 4	30TC5a	56.00
	2p orange trial color plate proof on thick paper "SPECIMEN" in black block of 4	32TC5S	46.00
	2p orange trial color plate proof on thick paper perf. pair	32TC6	35.00
	3s black small trial color die proof on white paper	36TC2	42.00
	5s black small trial color die proof on white paper	37TC2	46.00
	10s black large trial color die proof on white paper	39TC1	52.00
	10s sepia trial color plate proof overprinted "SPECIMEN," block of 4, top margins	39TC5S	64.00
	10s sepia trial color plate proofs overprinted SPECIMEN imperf. & perf	39TC5-6S	36.00

1929	2½p green, rose, blue (3) large die essays of rejected design ..57EC	152.00
	2p engraved vignette and crown with pencil "first rough idea" essay by J. Scott	56E-A 120.00
	2½p pencil sketch essay improving Scott's idea of frame, by H. Downey, engraver	57E-B 140.00
	blue (18) progressive engraved die essays from first outline to complete master die essay	54E- 520.00
	black (5) progressive engraved die essays from first outline to completed master die essay	54E- 240.00
	green (3) progressive die essays of head of King George V on one paper	54E-A 62.00
	black unfinished master die essay with value spaces blank	54E-C 44.00
	blue finished die essay with value spaces blank, "Perkins, Bacon & Co. Ltd." "Approved H. D." (owney)	54E-C 74.00
	blue finished master die essay with value spaces blank, "before rebite Nov. 8" and "After rebite Nov. 8"	54E-C 104.00
	2½p blue large die proof	57P1 35.00
	½p, 1p, 2p, 2½p, 6p, 1s, 10s, £1 black (9) trial color large die proofs	54-63TC1 360.00
	3s black large engraved die essay of unissued denomination	61aE 46.00
	2s6p red trial color large die sunk proof "App'd H. D. (owney) 9/4/29"	61TC1 78.00
	1p red (2 shades) trial color large die proofs, one "15.11.28" ..	55TC1 60.00
	4p orange large die proof mounted on ruled paper with notation "App'd for Die H.D 16/11/31"	58P1 70.00
	4p orange plate proof on Script CA wmk. paper "SPECIMEN" in blue, block of 4	58P5 104.00

H. R. Harmer, Ltd., London Sale, March 14, 15, 1949.

Great Britain

Many essays were not illustrated and therefore are not identified and not reported here:

1839	1p black embossed die essay Victoria facing left by Whiting	1E 23.00
1883	2p black trial color large die proof on glazed card "27 JUL 83" "BEFORE HARDENING"	100TC1 26.00
	2½p black trial color large die proof on glazed card "28 JUL 83" "BEFORE HARDENING"	101TC1 23.00
	3p black trial color large die proof on glazed card "13 JUN 83" "BEFORE HARDENING"	102TC1 26.00
	4p black trial color large die proof on glazed card "13 JUN 83" "BEFORE HARDENING"	103TC1 27.00
	5p black trial color large die proof on glazed card "15 AUG 83" "BEFORE HARDENING"	104TC1 26.00
	5p black large die essay as issued except with line under "d" "26 FEB 83" "BEFORE HARDENING"	104E-C 72.00
	6p black trial color large die proof on glazed card "10 AUG 83" "BEFORE HARDENING"	105TC1 26.00
	9p black trial color large die proof on glazed card "13 JUN 83" "13" corrected to "18"	106TC1 26.00
	1½p (6), 2p (3), 2½p (6), 3p trial color proofs	99-102TC 108.00
1902-10	½p black trial color large die proof on glazed card "21 AUG 01" "BEFORE HARDENING"	127TC1 27.00
1911	1p carmine plate proof on unwatermarked paper imperf. pair ...	152P5 6.00

Robson Lowe, Ltd., London Sale, March 16, 1949.

British Empire

1887?	6p color? IMPERIUM essays (illustrated) value in white and in color se-tenant imperf. vertical pair	70.00
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Bermuda

1882	3p buff plate proof on thick wove paper imperf. overprinted "CANCELLED" pair	5P5C 30.00
1902	black die essay of Dry Dock vignette on white glazed card "BEFORE HARDENING"	26E-A 30.00

Cape of Good Hope

- 1872 1p carmine-red trial color plate proof on thick glazed paper "CAN-CELED" strip of 324TC5 16.00

Gibraltar

- Dec. 1886 black small master die essay with blank value label on glazed card12E-C 52.00
 1901 black master model essay pencil drawing with photo vignette for high values "AUG 5, 1901"44E-A 168.00
 1912 black master die essay with high value label blank on card "BEFORE HARDENING"44E-C 46.00

Newfoundland

- 1928 10c dark violet large die proof on wove paper, die no. 813 reversed153P1 24.00

H. R. Harmer, Ltd., London Sale, April 4, 1949.

Egypt

Essays not illustrated in Catalog are not identified or reported here.

- 1879 black hub die essay of vignette for series on glazed card29E-A 21.00
 5pa black trial color large die proof on glazed card "NOV 6, 1878" "BEFORE HARDENING"29TC1 21.00
 5pa black trial color large die proof on glazed card "NOV 15, 1878" "AFTER HARDENING"29TC1 24.00
 10pa black trial color large die proof on glazed card "NOV 6, 1878" "BEFORE HARDENING"30TC1 24.00
 20pa black trial color large die proof on glazed card "NOV 19, 1878" "BEFORE HARDENING"34TC1 28.00
 1pi black trial color large die proof on glazed card "NOV 23, 1878" "BEFORE HARDENING"36TC1 24.00
 2pi black trial color large die proof on glazed card "NOV 13, 1878" "BEFORE HARDENING"38TC1 28.00
 5pi black trial color large die proof on glazed card "NOV 6, 1878" "BEFORE HARDENING"40TC1 28.00
 1887-1906 1m black trial color large die proof on glazed card43TC1 30.00
 2m black trial color large die proof on glazed card "27 JUL 87" "AFTER STRIKING"44TC1 24.00
 3m black trial color large die proof on glazed card "1 MAY 91" "BEFORE HARDENING"46TC1 30.00
 4m black trial color large die proof on glazed card "19 SEP 06" "BEFORE HARDENING"49TC1 24.00
 5m black trial color large die proof on glazed card "22 JUL 87" "BEFORE HARDENING"45TC1 30.00
 10pi black trial color large die proof on glazed card "20 OCT 88" "BEFORE HARDENING"48TC1 33.00
 1923 £1 dark olive-green plate essay rejected frame, block of 4104E 176.00
 1895 black die essay of De La Rue vignette for Nile Fete Commemorative on glazed card "3 OCT 95"48aE 27.00
 black die essay of De La Rue vignette for Nile Fete Commemorative on glazed card "11 OCT 95" "AFTER STRIKING"48aE 31.00

F. W. Kessler, New York Sale, April 8, 1949.

United States

- 1928 2c carmine, 5c blue Aeronautics large die sunk proofs on India on card649,650P1 305.00

Edson J. Fifield, New York Sale, April 18, 1949.

United States

- 1851 3c blue Bald, Cousland & Co. die essay on India paper33E-Jb 11.00

H. R. Harmer, Inc., New York Sale, April 18, 19, 1949.

Antigua

1862	6p green plate proof imperf	1P5	5.00
1903	black die essay of vignette on glazed card "19 FEB 03" "BEFORE HARDENING"	21E-A	17.50
	5s black die essay of frame on glazed card "11 FEB 03" "BEFORE HARDENING"	30E-B	17.50

British Honduras

1879	4p black trial color die proof on glazed card "31 MAY 79" "BEFORE HARDENING"	10TC1	19.50
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Cape of Good Hope

1853	1p black trial color plate proof on yellowish wove paper, pair, one torn	1TC5	18.50
1864	4p black trial color die proof on glazed card	17TC1	26.00
1883	2p black trial color die proof on glazed card "5 APR 83" "BEFORE HARDENING"	35TC1	25.00

Ceylon

1879	2r50c black trial color die proof on glazed card "27 NOV 78" "BEFORE HARDENING"	82TC1	16.50
1903	2c black trial color die proof on glazed card "6 MAR 03" "AFTER STRIKING" "G. W."	166TC1	9.50

East Africa and Uganda

1907	1c black die essay of frame on glazed card "5 MAR 07" "BEFORE HARDENING"	31E-B	14.00
	75c black die essay of frame on glazed card "26 MAR 07" "BEFORE HARDENING"	39E-B	14.00

Gibraltar

1912	black master die essay with blank value label on glazed card "24 APR 12"	72E-B	20.00
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Gold Coast

1908	1p black trial color die proof on glazed card "21 FEB 08" "BEFORE HARDENING"	66TC1	14.50
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Grenada

1907	6p black die essay of frame on glazed card "26 NOV 07" "BEFORE HARDENING"	73E-B	16.00
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Kenya and Uganda

1922	black die essay of vignette on glazed card "11/5/22" "AFTER HARDENING"	18E-A	20.00
	4s black die essay of frame on glazed card	33E-B	20.00
1935	10c black trial color die proof on glazed card "AFTER STRIKING"	48TC1	20.00

Malta

1886	5s black trial color die proof on glazed card "6 AUG 85" "BEFORE HARDENING"	14TC1	38.00
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Natal

1862	6p black trial color plate proof on card	13TC4	8.00
	3p blue plate proof on stamp paper watermarked small star	12P5	7.00

St. Helena

1903	1p black die essay of frame on glazed card "JAN 03" "BEFORE HARDENING"	51E-B	25.00
1922	7s6p black die essay of frame on glazed card "12/4/22" "BEFORE STRIKING"	92E-B	25.00

St. Kitts-Nevis

1920	½p black die essay of frame on glazed card "3/2/20" "AFTER STRIKING"	24E-B	15.00
	black die essay of vignettes type A4 on glazed card "11/12/19" "BEFORE STRIKING"	25E-A	15.00
£1	black die essay of frame on glazed card "21/4/22" "AFTER STRIKING"	36E-B	19.00

Virgin Islands

1867	4p lake plate proof on wove paper imperf	5P5	9.00
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Herman Herst, Jr., Boston Sale, April 29, 1945.

United States

1869	90c red and black stamp overprinted "Specimen" Type A (unlisted)	122S-A	26.00
1873	1c to 10c Executive plate proofs on cardboard	010-014P4	5.50
	1c to 90c Interior plate proofs on cardboard	015-024P4	6.00
	1c to 90c Post Office plate proofs on cardboard	047-056P4	11.00

Vahan Mozian, Inc., New York Sale, May 4, 1949.

United States

1867	3c black National B. N. Co. plate essay perf. o. g. block of 4 (2 thin)	85E-G	18.00
	3c yellow National B. N. Co. plate essay on thin white card, block of 4	85E-G	18.00
	3c blue-green National B. N. Co. plate essay on thin white card, block of 4	85E-G	17.50
1873	7c orange-vermilion plate proof on card, block of 4	160P4	11.00
	30c gray-black plate proof on card, block of 4	165P4	10.00
1882	3c green plate proof on card strip of 7, Pl. No. and imprint	207P4	12.00
1873	3c brown trial color large die sunk proof on large card	158TC1	64.00

H. R. Harmer, Ltd., London Sale, May 16, 1949.

Great Britain

1840	1p black large master die essay with lower corners blank, on card	1E-C	240.00
	1p black reprinted master die essay with lower corners blank "OLD ORIGINAL"	1E-C	128.00
1902	½p to 1s set of 12 essays of 1887 frames with Edward VII heads (illust.)	127E-A-138E-A	580.00

Equitable Stamp Co., New York Sale, May 23, 1949.

Canada

1851	6p black trial color plate proof on India paper SPECIMEN in orange	2TC3S-Avr	15.75
1852	½p black trial color plate proof on India paper SPECIMEN in red	8TC3S-Avr	10.00
1857	7 ½p black trial color plate proof on India paper SPECIMEN in red	9TC3S-Avr	12.50
1859	10c orange trial color plate proof on India paper	16TC3	10.00
	10c dull violet plate proof on India paper	17P3	12.00

Harmer, Rooke & Co., Inc., New York Sale, May 25, 26, 1949.

Canada

1851	6p gray trial color plate proof on India paper SPECIMEN in orange	2TC3S-Avr	15.00
1857	½p rose plate proof on India paper close at left	8P3	15.00
1859	5c vermilion plate proof on India paper	15P3	16.00
1897	½c black plate proof on card, horizontal pair	66P4	15.00
	1c blue-green plate proof on card, horizontal pair	67P4	15.00
	2c purple plate proof on card, horizontal pair	68P4	15.00
	3c carmine plate proof on card, horizontal pair	69P4	15.00

5c dark blue plate proof on card, horizontal pair	70P4	15.00
6c brown plate proof on card, horizontal pair	71P4	15.00
8c orange plate proof on card, horizontal pair	72P4	15.00

Eugene N. Costales, New York Sale, June 7, 1949.

United States

1861	1c blue plate essay with coupon perf. between, o. g.	63E-Bh	8.25
1862	3c scarlet plate proof on India paper	74P3	8.00
1870	3c green plate proof on India paper	147P3	2.00
	30c black plate proof on India paper	154P3	3.75
1873	24c deep purple plate proof on India paper	164P4	5.00
1894	\$2 blue plate proof on card	262P4	11.00

Herman Herst, Jr., Boston Sale, June 10, 1949.

United States

1857	1c to 90c normal color set of 8 plate proofs on cardboard ..	40P4-47P4	24.00
1862-6	2c, 3c, 15c normal color set of 3 plate proofs on cardboard		
		73,74,77P4	9.25
1869	1c to 90c normal color set of 10 plate proofs on cardboard	112-122P4	36.00
1873	1c to 10c Executive set of 5 plate proofs on cardboard ..	O10-O14P4	4.50
	1c to 90c Interior set of 10 plate proofs on cardboard	O15-O24P4	4.70
1879	1c to \$60 Newspaper normal color set of 24 plate proofs on cardboard		
		PR57-PR79P4	11.00

H. R. Harmer, Inc., New York Sale, June 21, 1949.

Newfoundland

1929	1c green set of 5 progressive die essays and final die proof, die sunk		
	57x81mm on wove paper 65x110mm with penciled dates		
		163E-A,B,C,D,E,163P1	210.00

Harmer, Rooke & Co., New York Sale, June 21, 1949.

United States

1875	5c brown, 10c black 1847 reproduction plate proofs on cardboard		
		3P4,4P4	20.00

Canada—Notes on the 1911-1925 Issue

A Review.

The book with this title by George C. Marler is a handsome publication of 76 pages 7 x 9 inches bound in green boards. It is a Handbook of the American Philatelic Society, published by the Committee on Philatelic Research and Literature. Price \$2.00 from H. Clay Musser, Executive Secretary, P. O. Box 800, State College, Pa.

Each stamp of this King George V series is fully covered including all pertinent data with plate varieties well illustrated, in fact so excellent are the half tones that die differences are readily apparent. However we fail to find any mention whatever as to any essays or about the die proofs that are known for all these stamps. "The one cent yellow (Oct. 6, 1924), two cents green (Oct. 6, 1924) and three cents carmine (Jan. 23, 1924) were issued imperforate with the usual gum on the back and were available to the public at the Philatelic Agency but it is believed that they were not on sale generally at post offices." "The other values in the late colors are also known imperforate without gum. These were not on sale to the public, even at the Agency, and may be regarded as proofs." This is all the information we have been able to find in this book about essays and proofs of this issue. Stamp collectors should however find the complete details about these stamps, of great value.

The American Stamp Collector's Dictionary

A Review by the Editor

"The American Stamp Collector's Dictionary" by Harry M. Konwiser, 309 pages 6 x 9 inches, nearly 2000 entries, 269 illustrations, cloth bound, published by Empire Stamp Galleries and distributed by Gimbel's Stamp Department, 33d St. and Broadway, New York 1, N. Y. Price \$3.00.

This dictionary is actually more of a philatelic encyclopedia, as it gives lengthy extracts of information from the writings of many philatelic students, who are credited. It therefore contains a vast amount of information gathered from extensive readings by the author over the past thirty years, plus many revisions and addenda to Mr. Konwiser's 1947 "American Philatelic Dictionary and Colonial and Revolutionary Posts." One who reads this book cannot escape a broad philatelic education, which may be extended by reading the bibliography mentioned. All classes of stamp collectors will find it very interesting and instructive. It is so well printed and illustrated that the subjects covered are readily located alphabetically, and there are many cross references. The author is exceptionally generous and wise in naming the authors responsible for many definitions.

In Memoriam

Dr. Lewis L. Reford, E. P. S. Co. 427, of Montreal, Canada, died on May 31, 1949. He had been a deep student and prominent collector of the essays, proofs and stamps of all British North America for many years. His collection is one of the most extensive ever assembled, and he was much interested in proofs with plate varieties.

Alvin R. Meissner, seventy-four, designer of United States stamps, died in Washington on June 23, 1949, and was buried in Fort Lincoln Cemetery. His retirement from the Bureau of Engraving & Printing, and his biography, was published in JOURNAL No. 6, April 1945. Since then he privately designed the American Turners Commemorative stamp issued November 20, 1948.

Reports of Chapter Meetings

New York Chapter No. 1

JULIAN F. GROS, *Chairman*

ANDREW P. RASMUSSEN, *Secretary*

Meeting of April 13, 1949. Present were Altmann, Blanchard, Brazer, Esternaux, Finkelburg, Gros, Mott, Queyroy, Rasmussen, Singmaster, Womack, Wray.

The John C. Juhring two volume collection of the U. S. 1869 issue was shown by Dr. Clarence W. Brazer. It started with the India plate proofs, of which there were about five or six shades of each value of the singles and a set of blocks of four. The cardboard proofs were also represented by a number of shades of each value, and there was a set of the rare "Specimen" hand-stamped overprints. There was also a set of the inverts.

The small numeral plate essays were remarkably complete in the known colors and shades, perforated, imperforate, grilled and without grill. In fact, Dr. Brazer stated that this collection had been a great help in completing the 1869 listings in his Catalog of U. S. Essays.

There were essays of the dies for the heads, vignettes and frames, printed separately, for the bi-colors; a large variety of patent and tinted paper essays, and essays for the large numeral 15 overprints; a collection of large die essays, large die proofs and color trials; and a complete set of the plate color trial proofs made for the 1881 Atlanta Cotton Exhibition.

Many of the plate essays seen at the beginning of the collection as singles appeared also in sets of blocks of four, many with the National Bank Note Company imprints. In the grilled varieties, blocks existed half with and half without grill.

There were several remarkable essays for envelopes and wrappers (entires and cut squares) with 1869 essays for adhesive stamps impressed, such as the 1c Franklin with draped flags background, 5c Washington, 10c Lincoln, 30c Surrender of Burgoyne, etc.

Throughout the showing Dr. Brazer added interesting comments and information regarding methods of printing, patents, numbers printed, etc.

All present heartily applauded the showing of Mr. Juhring's beautiful collection. A motion was made and carried that the owner be sent a letter of appreciation for his courtesy in permitting Chapter No. 1 to view this noteworthy collection.

Dr. Julian Blanchard, our next exhibitor, showed a very interesting pamphlet entitled "Articles of Association of the American Bank Note Company," published in 1858, giving practically the complete story of the founding of the company still bearing that name. The pamphlet possessed additional interest in bearing the pencilled signature of John G. Wellstood, a member of one of the consolidating firms. He also showed two sheets of proof bank notes, one containing notes of the Bank of New York, the oldest bank in New York and still operating, with the imprint of Durand & Co., the other, notes of the Montgomery County Bank, Johnstown, N. Y., showing a combination of engravers never before seen, viz., V. Balch and C. Durand.

Meeting of May 11, 1949. Members present, Altmann, Blanchard, Brazer, Esternaux, Gros, Morris, Mott, Rasmussen, Womack, Wray.

Dr. Clarence W. Brazer, our first exhibitor, opened the meeting with a showing of two more volumes of the collection of essays and proofs formed by Manuel Galvez of Madrid, Spain, beginning with Haiti and including the following countries: Hamburg, Hanover (1st, 2nd and later issues; including a tete beche pair of the 1/2 Groschen and numerous blocks of color trials), Netherlands (some proofs of the first stamp in pairs and strips, complete sets of some of the later issues, and some unfinished essays as well as color trials);

Honduras (mostly Seebeck issues with color trials appearing in blocks), India Native States, French Indo China, Iceland, Ionian Islands, Italy, Luxemburg, Madagascar (including overprinted and pictorials), Mexico (including some of the most beautiful revenue proofs ever shown, as well as postage stamp proofs, essays and color trials and a remarkable unfinished die essay for the first postal issue), Monaco (with an unfinished die essay for the first issue):

Nicaragua (including a set of Seebeck issues mounted on card with specimen overprint thereon and some unfinished die essays), New Brunswick (outstanding sets of "Goodall" color trials with the Connell head essay included), Obock (color trials), Paraguay, Peru (including numerous beautiful revenue proofs and essays), Roumania (many rare blocks), Russia, Saxony (many blocks), Salvador (strong in Seebecks), Sarr, Sarawak, Serbia, Siam, Sweden, Switzerland, Surinam, Newfoundland (Goodall color trials), Tunis, Turkey, and Uruguay (with more beautiful revenues).

Max Esternaux, our second exhibitor, showed a prize winning collection of the U. S. Trans-Mississippi Exposition Issue, his entry in a recent exhibition of the Bell Laboratories Stamp Club, consisting of large die essays, large die proofs and issued stamps, as well as source of design material, meticulously and interestingly mounted and written up.

John Murer, our third exhibitor, showed a collection of postal stationery of the Canal Zone, Cuba, Danish West Indies, Hawaii, Philippine Islands and Puerto Rico, including some rare and unique items.

Dr. Blanchard showed proofs of several bank note vignettes and an interesting proof engraving autographed by Lorenzo B. Hatch of the Bureau of Engraving & Printing, thought to be a self portrait.

Meeting of June 8, 1949. Present, Altmann, Blanchard, Dr. & Mrs. Brazer, Esternaux, Finkelburg, Gros, Kolket, Meurer, Mott, Perry, Rasmussen, Mr. & Mrs. Smeltzer, Vanderbilt, Womack, Wray, and our guest speaker of the evening, Manuel Galvez, of Madrid, Spain, with his wife.

By unanimous vote it was decided to retain the present officers of the Chapter for another year.

Dr. Brazer talked on the advantages to the chapter members as well as to the Essay Proof Society in making a good showing of essays and proofs at the coming A. P. S. Exhibition to be held during the A. P. S. and E. P. S. Conventions at Boston, Mass., 17 August.

Members and visitors present were agreeably surprised in being able to greet personally the foremost collector and dealer of Spain, Manuel Galvez, whose beautiful and extensive collections of Essays and Proofs of the World were the center of interest at several meetings during the past year when presented by Dr. Brazer. We now believe his collection is endless, as Mr. Galvez brought out three large volumes not previously shown.

The first album contained a remarkably complete collection of essays and proofs of Italy, in singles, blocks and large pieces, and color trials in every hue.

The second and third volumes were equally complete but devoted to the issues of Portugal. This collection contained numerous miniature sheets with a complete range of values in various colors, and numerous proofs of free frank stamps issued by various organizations granted that privilege.

In appreciation of the courtesies extended by Mr. Galvez in permitting the Chapter to view these and the collections previously shown by Dr. Brazer, he was given a rising vote of thanks.

Elliott Perry, our next exhibitor, showed a beautiful and interesting set of Cuba essays in blocks, engraved and printed by the Kendall Bank Note Company, N. Y. C., for sale in the United States in stamp form by Cuban patriots to raise funds during the late 1870's and 80's to promote a revolution and establish a Republic of Cuba at the time it was a Spanish Possession. Mr. Perry told an interesting story about seeing the firm's name on a building on Sixth Avenue, New York, on a visit here in 1895, and entering the building, meeting the president of the firm, Mr. Kendall, who after several interesting hours of conversation with Mr. Perry made him a present of the blocks, consisting of a set of four values.

Our third exhibitor, Sol Altmann, showed the collection he is building of U. S. proofs and color trials, including numerous die proofs, of Postage Dues, Departments and Newspaper stamps. The collection was well

written up as to the engravers who worked on the various items. Outstanding were Goodall color trials of Post Office and State Departments.

Dr. Julian Blanchard showed a photograph of a newly discovered proof note by Durand, Perkins & Co. with both the five and ten cents 1847 portraits. This was a rare \$1000 note of the Greenwich Bank, New York, found in the Print Room of the Metropolitan Museum of Art.

Mr. Meurer showed a collection of postal card essays and proofs and issued cards for the United States and possessions.

Prior to closing the meeting, the Chairman announced that all members desiring to have their 1948 copies of the JOURNAL bound should send them directly to Paul Bluss.

Mohawk Valley Chapter No. 3

DAVID H. BURR, *Chairman*

WILLARD W. DAVIS, *Secretary*

A meeting of the Mohawk Valley Chapter was held at the home of George N. Malpass, Saratoga Springs, N. Y., April 28, 1949, at 8:00 P. M. Present were Charles H. Baldwin, David H. Burr, Willard W. Davis, James E. Lobinger and George N. Malpass. Albert P. Bantham was unable to attend due to an out of town business engagement.

The meeting was called to order by Chairman Burr, who stated that the change in the date of the meeting from that planned was because George Malpass had to be away at that time.

The minutes of the last meeting were read and approved. A financial statement was read by the Secretary-Treasurer.

The chairman brought to the attention of the Chapter the matter of the proposed Mohawk and Upper Hudson Federation of Stamp Clubs in process of organization. The Chapter was represented by Albert P. Bantham.

It was moved and carried that a moratorium on dues be declared for the year 1949-50 for all present members, any new members to pay the regular dues of \$2.00 for the year.

As this meeting was to be the last before the Chapter suspended its activities for the summer, the Chairman announced that the election of officers for the coming year was in order. George Malpass was thereupon elected Chairman and Willard Davis reelected Secretary-Treasurer.

As the principal exhibitor of the evening George Malpass showed a very interesting and instructive collection of Patriotic Envelopes, which is one of his specialties.

Refreshments were then served by the wife of our host, and the meeting adjourned at about midnight.

Tulsa Chapter No. 5

D. O. BARRETT, *Chairman*

HAZEL COOMBS, *Secretary*

The tenth quarterly meeting was held on June 3, 1949, at the home of D. O. Barrett, 5531 South Peoria Ave., Tulsa, Oklahoma, convening at 7:30 P. M. Present were Mrs. Abbott, Mr. and Mrs. Barrett, Hazel Coombs, Constance G. Eirich, Mr. and Mrs. Freeman, Mr. and Mrs. Glenn R. V. Griffith, Mr. and Mrs. T. G. Laney, Mr. and Mrs. G. C. Nordstrom, and C. G. Ross of Okmulgee, Oklahoma, bringing the total attendance to 14 members and guests.

The minutes of the meeting of March 4, 1949, were read and approved.

D. O. Barrett and Hazel Coombs were unanimously reelected as Chairman and Secretary-Treasurer, respectively, for the ensuing year.

It was moved and carried that chapter dues be suspended for the current fiscal year, but that new members pay the customary dues this year.

Mr. Barrett, just returned from a visit to Boys Town, Nebraska, for a conference with the new Director, Rt. Rev. Msgr. Nicholas H. Wegner, successor to the late Father Flanagan, reported that the Philatelic Museum there would soon be open to visitors.

The main exhibitor of the evening was our new member C. G. Ross, who showed a beautiful collection of United States paper money, including Legal Tenders, National Currency, Silver Certificates and Federal Reserve Notes. There were \$1, \$2 and \$5 denominations in complete series of all the types, in uncirculated condition. It was a privilege to see so many rare and fine pieces in one collection. Mr. Ross is a seasoned collector and has a number of specialties, including Currency, Commemorative Stamps and Indian Territory Covers.

The Barretts' study and living room were attractively decorated with specimens of paper money, fine engravings, and many interesting items relating to currency. Among these was a U. S. Treasury Transfer Certificate for \$20,000, dated April 27, 1859, to the order of the Assistant Treasurer, San Francisco, a SECOND OF TRANSFER and bearing the notation "First Paid June 2, 1859." Such items are thought provoking when we consider the ease of present day transfer from one community to another. But ninety years ago meant "Round the Horn" or across the Isthmus, or by Pony Express, with all the attendant dangers of shipwreck, or pirates, or robbers: then the why of duplicate Certificates of Transfer and the notation "First Paid June 2, 1859" become clear to us.

It was a full and enjoyable meeting, being adjourned at 11:15 P. M.

Secretary's Report

March 22nd, 1949 to June 24th, 1949

Members Admitted

- 630 Hunter, Jr., Dard, The Mountain House, Chillicothe, Ohio. (U. S.) By Clarence W. Brazier.
- 631 Cochran, Dr. Emory E., 37 West 74th St., New York 23, N. Y. (U. S.) By Clarence W. Brazier.
- 632 Womack, Robert P., 2223 Cortelyou Rd., Brooklyn 26, N. Y. (U. S. Stamps, Essays, Proofs).
By Clarence W. Brazier.
- 633 Hoffmann, Robert, Estancia "Montezuma," Iriondo, F. C. S. F., Argentina. (Only Uruguay).
By Clarence W. Brazier.
- 634 Lewis, Leland C., 408-D. W. Lemon St., Santa Maria, Calif. (Chile, Ecuador, Nicaragua,
Salvador). By Clarence W. Brazier.
- 635 Newman, Ben B., 175 W. Jackson Blvd., Chicago 4, Ill. (U. S. 1851 one cent). By Clarence
W. Hennan.
- 636 James, Milo S., 926 E. Fairmont Ave., Phoenix, Arizona. (U. S. and Possessions). By Clarence
W. Brazier.
- 637 Bernard, F. Arnold, 13 East 18th St., Brooklyn 26, N. Y. (Bermuda). By Clarence W. Brazier.
- 638 Planas, Dr. B. Cruz, Are. Presidentes 406, Havana, Cuba. (Cuba). By Clarence W. Brazier.
- 639 Henle, Andrew, 116-12 207 Street, St. Albans 11, N. Y. (C. S. A.) By Clarence W. Brazier.
- 640 MacNab, R. S., P. O. Box 67, Brandon, Manitoba, Canada. (BNA & U. S. Postage and
Revenues & Philatelic Literature). By R. J. Duncan.
- 641 Davis, Bernard, 1520 Spruce St., Philadelphia 2, Pa. (Postage Dues on Covers). By Clarence
W. Brazier.
- 642 Johnson, Malcolm, The University Club, 1 West 54th St., New York, N. Y. (China)
By Clarence W. Brazier.
- 643 Rohloff, Paul C., 22 W. Monroe, Chicago 3, Ill. (U. S. Five Cent 19th Century). By Clarence
W. Hennan.
- 644 Varnham, H. J., 46 Coniston Road, Barnehurst, Kent, England. (Dealer, Postal History Ma-
terial). By Clarence W. Brazier.
- 646 Rampacher, Paul F., Szentkiralyi, U. 35, Budapest, VIII, Hungary. (Non Postal Stamps and
Proofs). By Roger A. Seebe.
- 647 Queyroy, Edmond, 27 East 95th St., New York 28, N. Y. (Dealer, France, incl. Essays &
Proofs). By S. G. Rich.

Applications for Membership Received

- 648 Hoffman, Lyne S. S., 221 Woodland Drive, State College, Pa. (U. S. & Switzerland). By
Clarence W. Brazier.
- 649 Ross, C. R., 309 E. Main St., Okmulgee, Oklahoma. (Paper Currency, Coins, Commemorative
Stamps). By D. O. Barrett.
- 650 Peterman, W. C., 80 Cranberry St., Brooklyn 2, N. Y. (All American Cables & Radio). By
Clarence W. Brazier.
- 651 Smith, Hunter A., 110 Main St., Bedford, Virginia. (United States XIX Century). By Clarence
W. Brazier.

Changes in Membership List

Change of Address:

Sellers, F. Burton, 134 Altamont Ave., Tarrytown, New York.
Tartakow, E. A., 5606 West 6th St., Los Angeles 36, California.
Timmermann, Victor Carl, AMC (LA) U. S. N., Z. P. 2-1, N. A. S., Key West, Florida.

Deceased

- 247 Reford, Dr. Lewis. May 31, 1949

Enumeration of Membership

Membership March 22, 1949	470
Gains	17
Losses	1
Net membership June 24, 1949	486

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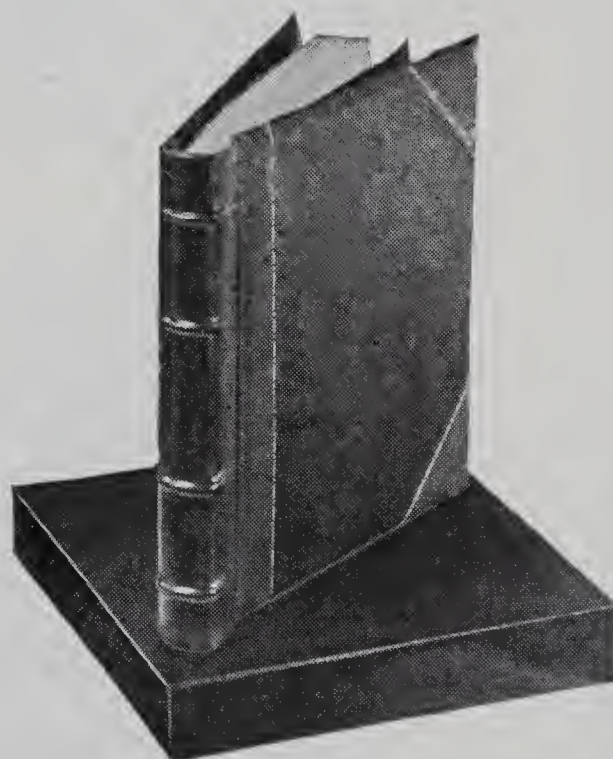
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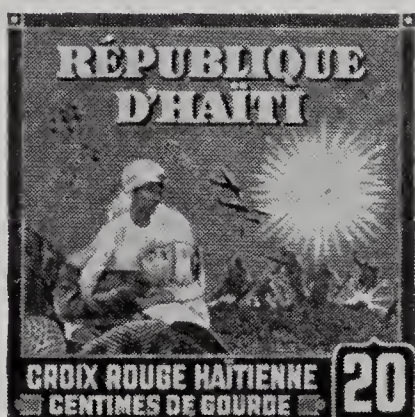
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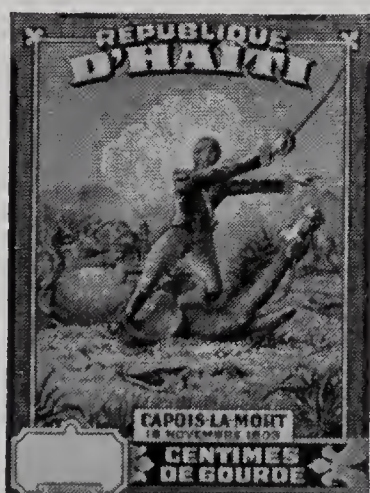
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MODESTY...

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I can only confirm that the faith I had in yourselves and your concern has been amply proven and I conclude by again thanking you for an excellent, straightforward transaction.

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on the part of the vendor prevents us reproducing this letter as we received it, with his name and address.

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